An autoethnographic exploration of creative self-efficacy (CSE)

Thesis submitted in accordance with the requirements of the University of Chester for the degree of Doctor of Education

by Helen Smith

January 2018

Student No:0719154

Under the Supervision of: Prof Jeff Adams and Dr Maxine Bristow

30, 655 words

INDEX WORDS: Creative Self-efficacy, Creativity, self-perception, pedagogy, self-belief, habitus, culture, artist, research, teacher, creative practice, visual arts.

DECLARATION

"The material being presented for examination is my own work and has not been submitted for an award of this or another HEI except in minor particulars which are explicitly noted in the body of the thesis. Where research pertaining to the thesis was undertaken collaboratively, the nature and extent of my individual contribution has been made explicit."

SIGNED:

NAME:

DATE:

ACKNOWLEDGMENTS

I have been so incredibly fortunate to have Dr. Maxine Bristow and Prof. Jeff Adams as my supervisors. Their passion, encouragement and comprehensive knowledge of the arts and education has been a massive aid to my research. Without their insightful, supportive, and constructive guidance the research would not have been possible. I am forever grateful to them for their belief in me and the time they dedicated to supporting me on this endeavour. Their assistance during my previous studies in addition to their supervision during my Education Doctorate has helped shape me into the practitioner I am today. Dr Bristow's sensitive aesthetic insights, technical competencies and conceptual guidance have been invaluable to me. As have Prof. Adam's pedagogical teachings, critical perceptiveness and dedicated supervision. I am enormously appreciative to them for constantly challenging me and for their fascinating educational philosophies.

I'd like to acknowledge the encouragement of my family who have always inspired me to be aspirational; I would not have gotten this far without them. I'd like to thank my sister Karen for being an inspiration to me in her thirst for knowledge and also for her keen interest in my

research. My partner Iain Jones undoubtedly deserves my thanks for his love, support, and unrelenting patience during my studies and for continuously encouraging me and believing in me. I would also like to thank Lucca Hobbs for her friendship, love and unending encouragement and for sharing many study sessions with me.

List of images

Abstract

This autoethnographic study investigates my self-perception of my artistic abilities which I posit as my Creative Self Efficacy (CSE). This is a part-practice thesis which uses arts-based research methods to investigate shifting self-perceptions and understandings of creativity and how these may have influenced my visual arts practice. CSE can be defined as one's view of and belief in one's creative abilities. Many scholars have written about the power of self-efficacy to condition behavioural choices, motivations and persistence. This research provides an autoethnographic enquiry into how these self-beliefs can shape, limit or enhance the possibilities for creative practice. The primary aim is to better understand the relationship between my own CSE and the influence of these on my creative practice. Arts-based methods enabled me to explore this territory, allowing a self-awareness to be developed through responding to the self-

judgements and doubts experienced during the creative process. Reflexive resonances between these experiences of self-efficacy and pedagogical implications were made and framed through the lenses of theories such as habitus and my different roles of artist, teacher and researcher. Main findings include the influences of social comparisons, parental socialisation, and approaches and attitudes to art-making to my CSE, culminating in an experimental shift in practice which embraces a process approach. These findings suggest implications for pedagogical practices and approaches to art-making which demonstrate awareness of self-evaluative judgements and embrace uncertainty, ambiguity and not knowing.

Summary of Portfolio

This enquiry is also informed by my previous research, from my Education Doctorate. The various research assignments carried out since the start of my Doctoral study will combine with this thesis to form my Education Doctorate. In 2013 I conducted an assignment exploring research methodologies, and applied my chosen methodology of practitioner research to a small-scale analysis into the effects of teacher dialogue in my classroom practice. In 2014 I investigated social learning, exploring Wenger's theory of Communities of Practice as applied to my experience of a Contemporary Art Community of Practice and the impact of this on the creative process. This research analysed the social learning I had experienced in this situation and how this influenced

my studio practice. In 2014 I researched the performance management policy in my employment setting, examining how teacher's performance was assessed and negotiated and exploring tensions that arose from the implementation of the policy.

In 2015 I used arts-based research as my research method for investigating my creative process as informed by pedagogical concerns, and the product of this was entitled: Redefining the "~~Artist – Teacher"~~ "Teacher-artist"; a reflective report. This was an arts-based assignment which investigated how my practice shifted in relation to my emerging pedagogical identity and privileged new approaches to practice informed by classroom interactions. In 2016, I researched the relationship between teacher expectations and student achievement, appraising learners' self-held beliefs, teacher expectations and their bearing upon practice, development and learning through Rosenthal and Jacobson's (1968) theory of the Pygmalion Affect, all of which has come to frame my current pedagogy and ontology.

TABLE OF CONTENTS

RESEARCH OVERVIEW

1. Research Methods for professional Enquiry

Component 1

Component 2

2. Social theory: Key issues and debates. A discussion of Wenger's theory of Communities of Practice as applied to my experience of a Contemporary Art community of Practice and the implications of this for artistic development

3. Policy: The inconsistencies in the implementation of appraisal and pay policy for secondary school teachers

4. Creativity in Practice: Redefining the Artist-Teacher, Teacher-Artist: A reflective report

5. Institutions, Discontinuities and Systems of knowledge: The mythic lie in the symbolic order: an analysis of the Pygmalion effect and it's implications for education
6. Final thesis: An autoethnographic exploration of creative self-efficacy (CSE)

An autoethnographic exploration of creative self-efficacy (CSE)

1. Introduction

This research aims to investigate the notion of Creative Self-Efficacy (CSE), which can be defined as one's view or beliefs in one's creative abilities, and its implications for my visual arts practice. In my role as contemporary artist and Deputy Head of Art at a Secondary School in England, I was intrigued by the notion of self-perception of one's creative abilities and its relationship with art practice. I began to increasingly consider that without the confidence to create, or a belief in one's capacity to do so, progress in the domain of visual arts could be greatly impeded. In my role as pedagogue I became interested in how learners' self-view of their artistic abilities might influence their motivation and creative process. I would often witness what I perceived to be the effects of CSE in the classroom, which appeared to govern students' inhibitions or engagement with the subject of Art and Design. These observations became reflexive as I related them to my development as a contemporary art practitioner and as a teacher of Art and Design. I questioned which experiences were most influential to my sense of my creative ability and the relationship of this self-view to my practice, developing the autoethnographic enquiry to respond to these concerns. I conceived that this self-knowledge might enable me to be more sensitive to my learners' creative process and confidence, in my role as a pedagogue.

This research has been motivated by many conversations with a variety of people I have met during my artistic career, who have openly self-assessed their visual arts or creative capabilities

as generally poor. Whilst during these conversations many people expressed their desire to be creative or artistic, tensions were often evoked as their aspirations misaligned with their perceived reality of their current abilities. Whilst I was aware there could be many complex reasons why people have communicated such views of their creative abilities to me I was intrigued by the overwhelming tendency for people to critically judge their creative capacity. I discovered that according to Stajkovic and Luthans (2003) self-criticality of artistic abilities is linked to degrees of self-efficacy and motivation. This led me to question two notions. Firstly, how these self-perceptions of one's artistic abilities were formed; and secondly how this self-assessment of creative ability in turn impacted motivation to engage in creative activities. To frame the enquiry and provide a substantive logical and coherent focus I have identified the following research questions.

- What factors have I experienced as influential in the construction of my CSE?
- What is the relationship between my CSE and my creative process and experience as a creative practitioner?

Due to my autoethnographic approach, the knowledge produced is unique to my experience as a creative practitioner, situated within the personal context of my own art practice and pedagogy. The research questions have been tailored to primary aims of developing self-knowledge and provoking shifts in understanding. They determined my selections of which experiences to discuss, as they placed emphasis on exploring experiences that I felt were most influential in the construction of my CSE, and my interpretation of the creative process.

Secondary aims of the enquiry include the pedagogical use of the emergent self-knowledge, through developing new perspectives and awareness of CSE's implications for creative practice in the classroom. Furthermore I felt the understanding that may emerge of my self-perceptions and their bearings in practice might promote an empathetic understanding of the experiences of my learners. Copland (1980) asserts that due to the vastness of the creativity domain and multiplicity of contributions to the field, it is problematic to offer anything more than a private insight into an immense landscape. Hence the enquiry is less concerned with proving or disproving theories in the field and more situated towards exploring my emergent interpretation of my practice to promote a unique perspective and new self-knowledge of my CSE. This aim is somewhat encapsulated by Barone and Eisner's (2012) advocation of more modest intentions of developing new perceptions, which deepen understanding for self and others, in contrast to research which seeks to add definitive universal theories or facts. This more nuanced and holistic understanding is aided and underpinned through the application of Bourdieu's (2005) theory of habitus and Irwin's (2004) methodology of a/r/tography, which encourage an understanding of self as deeply embedded and elaborately interwoven with one's environment. A/r/tography focuses on analysing practice from multiple subject positionings of artist, teacher and researcher and paying particular attention to the learning that can emerge from the tensions inherent within and between each identity. Bourdieu's (2005) theory of habitus is also relevant here as it promotes an awareness of how one's deeply ingrained dispositions both inform and are informed by social and cultural experiences and how this embodiment of skills, tastes and perceptions are shaped from childhood and infuse one's navigation of practice and life.

Rationale and motivation for the research

Creative self-efficacy can be perceived as a universal construct which is concerned with how people view their creative abilities, thus affecting a unanimous range of people (Scholz, Doña, Sud, & Schwarzer, 2002). Yet research investigating it remains much less evident that its effects (Luszczynska, Gutiérrez-Doña & Schwarzer, 2005). These perceived affects appeared to me many conversations I'd had, in which people often conveyed self-criticality of their artistic abilities and related this to a general overview of themselves as "uncreative" and their avoidance of creative endeavours. I was curious about these governing self-perceptions, which affected the motivations, approaches and activities of people I had met and additionally appeared to regulate some of the classroom behaviours I witnessed in my teaching practice. Since I began practising as a teacher of art in 2010 I have witnessed first-hand how students convey their judgement of their artistic abilities and how this appeared to have an influence on their motivation and perseverance in their creative process. Put simply, it appeared to me that those who articulated low confidence in their creative abilities activated less effort and motivation in creative opportunities and vice versa. Although I acknowledged the improbability of fully understanding the reasons for these self-judgements and behaviours, and the impossibility of knowing others' minds, I decided to embark on a self-study to examine how this phenomenon might be influencing my practice. I hoped this would enable me to develop knowledge of the relationship between my creative process and CSE, which might enable insight into some of the wider social issues that have contextualised my life (Weber, 2014), in my experience in the classroom and as

a creative practitioner. Whilst the factors that may have influenced my CSE are as difficult to research as they are omnipresent, I often sensed and perceived their effects in practice, and it is in this emotionally embodied form that they are available to me for scrutiny.

Applying my understanding of CSE autoethnographically, I questioned if my assumptions about my creative abilities were representative of my ability and how certain experiences had informed them. I was also curious about the relationship of these beliefs to my creative productions, choices, experience and process. According to Hughes, Furnham and Batey, (2013) "People have reasonable, but far from perfect, insight into their own creative abilities (…) It begs the question (…) how and when people get insight into the actual levels of creativity and why some are poorly misinformed" (p. 81-82). As the notion of self-beliefs in creative ability continually resurfaced in my practice, pedagogical observations and reflexive thoughts, I began to perceive it as a subjective self-narrative weaved out of complex threads woven into the texture of my life (Freeman, 1993). I came to this perspective as my interpretations of my creative ability did not always align with other people's interpretations of my ability, my past performance and expectations. These potentially misinformed self-perceptions however, may arguably stem from the complex nature of creativity, which does not have a universal measure, causing difficulties when assessing capabilities within the domain. Tensions can thus arise when determining our self-view, and beliefs in our creative abilities; it is incomprehensible to assess or define creativity due to the subjective, shifting and varied nature of both creativity and self-efficacy. It therefore caused me to question how creative ability can be judged and how these judgements infuse practice, motivation and lives. Again, this provided further rationale for exploring

misconceptions and tensions that may arise from CSE, as these tensions became irresistibly interesting and enlightening in order to unpick my understanding of this subjective phenomena.

Whilst research on general self-efficacy is reasonably plentiful (Bandura, 1986; Stajkovic and Luthans, 2003; Zimmerman, 2000), it does not remain so when applied to the domain of the arts or creativity. The significance of the interrelationship between creativity, self-belief, motivation, student performance and visual arts practice does not align with the rarity of research that exists on the subject (Amabile, 1983). Karwowski (2015) continues 'surprisingly little is known (…) about the dynamics of the changes occurring as creative self-concept constructs evolve' (p. 99) signposting a need for research which charts the vicissitudes to CSE over time. Furthermore Harter (1982) suggests self-efficacy research is often exempt from operational examples and Amabile (1983) articulates the necessity for such research to be applied in practice and experimentally. My research also confirms these stances as I am yet to discover research of this kind which explores creative self-efficacy in through autoethnographic or arts based methods. This gives further impetus to my arts-based and autoethnographic enquiry, which is fundamentally grounded in lived experiences and understanding such concepts in and through practice as it evolves.

Explanation of chapters/ structure

I began the first chapter of the research with the context by which I came to formulate the enquiry and its rationale. Subsequently I outline my research questions, followed by a discussion

of my context, situating my past practice and experience in the domain. Next I identify key literature which exists within the field and gaps within it. The main theoretical standpoints which underpin the research are subsequently outlined, such as, a/r/tography (Irwin, 2013) and Bourdieu's (2005) theory of Habitus. A chapter on my methodology and methods proceeds.

The fourth chapter exploring CSE begins with a retrospective of my art practice spanning the years of my immersion in the creative domain, from childhood to my adult years. An analysis of my shifting perceptions of creativity, and how these may have influenced my CSE proceeds through revisited childhood memories of art-making, in which alternative narratives relating to my creative confidence are drawn out. My changing perception of creativity, the social context in which my art-making was situated, comparisons I made between my work and my peers and the emotions I felt during the process of making begin to emerge from these memories and narratives as key influential factors relating to my CSE. A reflection on my experience in a sculpture workshop follows this, interrogating the evaluative comparisons I made to the work of other workshop participants and how these judgements shifted my view of my creative abilities. Bourdieu's (2005; 1993) theory of habitus and field frame the analysis by analysing the socio-cultural saturation of my practice. Foundations are then laid for the discussion of more recent findings as I explore how my CSE has been influenced by my attempts to reengage with contemporary approaches to art-making in my arts-based research. My hesitations, thoughts, doubts, tensions and anxieties developed through the process of arts-based research are exposed. When attempting to trace the complex sources of these emotions the influential relationship between my prior attainment and current self-efficacy beliefs is brought to the

forefront. A discussion on hesitation, ambiguity and 'not-knowing' follows, in which my perspective of the risk-taking and moments of uncertainty in practice is reconceptualised as instances which do not indicate poor ability but actually facilitate a plethora of possibilities and play. I then run concepts of 'expertism' through this critique in which I identify that prior knowledge of the arts domain was not always beneficial to my creative confidence. CSE's relationship with self-imposed criteria for creating, through which constant evaluative judgements are made, is also investigated as I determine some of the criteria which I felt governed my self-perceptions and creative process. These discoveries reconceptualised my approach to art-making and are in part embodied in and emergent from and through my arts-based research.

In the fifth chapter a rich description of the arts-based practice, in which concepts are teased out and interrogated through theoretical frameworks develops, analysing the metaphorical connotations and reflections arising from the ABR. The visual practice was a major element of the research enabling me to research my CSE through an alternative form, grounding my research in practical experiences of the creative process. Initially I found the ABR challenging as I attempted to find a visual language to express CSE, however through the journey of reflection and development of new understandings I came to embrace a new approach, a process approach, which privileges the sensuous handling of materials and 'not-knowing'. This was exemplified in practice through performance, improvisation, and unmaking/remaking and the implications that these implicit and emergent discoveries held for my pedagogical and creative perspectives. Initially I had envisaged that the ABR would enable me to reengage with my

contemporary art practice, however I began to learn a new approach to making which shifted my understanding of visual arts practices, by drawing meanings, understandings and concepts from documented experiences rather than attempting to instil preconceived notions into visual forms.

The final chapter offers a reflection on the double hermeneutic that existed as my research not only aimed to explore my CSE but became an experience which also tested and shaped my CSE itself. In summarising the enquiry findings, further avenues and lines of enquiry are opened up. I also identify how the research contributes to self-knowledge and partially fills the voids in research on CSE.

2. CONTEXT AND THEORIES

Self-efficacy

Bandura (1997) is perhaps most notably acknowledged for his theory of self-efficacy, which he defines as beliefs in one's capabilities. It is Bandura's (1989; 1991) theory that these self-conceived appraisals of one's abilities can hold fundamental implications for behaviours and choices. This standpoint aligned with many of my perceptions, as I had contemplated that my students and I had often made choices responsive to our creative confidence and I was thus keen to research this self-perceived competence (Ryan & Deci, 2010). Beghetto (2006) postulated self-efficacy as "a self-judgement of one's specific capabilities that, in turn, influence activity choice; persistence; effort; and, ultimately, the attainment of a given outcome" (p. 448) denoting the relationship between learning attainment, education and self-efficacy. Therefore the effects of self-efficacy can be perceived in the minutiae of life or in more significant ways such as predicting or regulating achievement (Karwowski, 2011). Stajkovic and Luthans (2003) add further clarification "[self-efficacy is] an individual's belief (or confidence) about his or her abilities to mobilize motivation, cognitive resources, and courses of action needed to successfully execute a specific task within a given context" (p. 126) foregrounding subjective notions of 'successful' and the overarching influence of context. Here Bourdieu's (2005) theories are contiguous as he similarly advocates the impossibility of holding self-beliefs without them influencing our behaviour, choices or being in the world.

Self-efficacy can be domain specific, for instance, someone can believe they are competent in mathematics but less proficient in art (Zimmerman, 1995). I can relate to this a student perspective, having attended compulsory British education where I learnt various domain specific subjects, and also as a teacher, having been engaged in many conversations with students about their progress in a variety of disciplines. Through these personal experiences it became apparent to me that it is possible to hold simultaneous beliefs about one's ability in a variety of disciplines and that these beliefs can be varied and hold great power to influence our lives, both consciously and subconsciously. For example, I have heard students profess that they are 'rubbish at maths, but decent at drama' and observed that these perceptions can create notable effects for student motivation, engagement and perseverance. According to Mathisen and Bronnick (2009) CSE as a belief in one's creative ability is a "necessary precursor of creative effort" (p. 21) suggesting that belief in creative ability needs to pre-exist attempts to be creative, yet such a stance is paradoxical, as this belief is cultivated through experience in creative practice. This caused me to question how such creative self-beliefs are formed, as Mathisen and Bronnick's (2009) assertion suggests they precede practice. Such an assertion foregrounds the subjectivity and unreliability of such beliefs, not necessarily grounded in experience or practice, but pre-existing it, and can therefore be considered paradoxical. This therefore situates CSE as both fundamental to creative practice yet paradoxically problematic and rife with tensions and complexities. The mysteries of CSE are further underscored by the lack of research on self-efficacy in the visual arts and education domain (Yang & Cheng, 2009).

In 1977 Bandura reported on the origins, mediating mechanisms, and diverse effects of self-efficacy beliefs and provided guidelines for measurement of these beliefs for different domains of functioning. Whilst the measurement of an intangible, subjective and complex phenomenon such as self-efficacy is highly problematic, it is rendered all the more illogical when combined with the notion of creativity, which can also pose challenges to measurement (Craft, 2005). Creativity and CSE therefore share a similar complexity in this regard, as they are both paradoxically impossible to quantify yet also rely, to some extent, one's ability to identify, quantify and evaluate these abstract concepts in order to exist. Yet even if one was to find a way around this 'most thorny of hermeneutic enquiries' (Freeman, 1993, p. 6) the act of quantifying one's CSE may inform and reconstitute it, so that it may no longer 'fit' its previous measurement. I avoided attempting to quantify CSE empirically for these reasons, in addition to my understanding of CSE as a transient ever changing, phenomena that is continually adapted and reshaped, responsive to experience and contexts (Zimmerman, 2000), making it unfeasible to quantify.

CSE's relationship to other psychological constructs such as self-esteem, self-identity, and confidence is complex and difficult to define. Stajkovic and Luthans (2003) acknowledge CSE as being "closely related to self-regulation and reflection" (p. 126) yet this interrelation does not suggest that these psychological aspects are the same but instead that they can inform one another. CSE could also be perceived as distinctive from other psychosomatic concepts, as it relates more specifically to perceived ability within a given subject or skill (Barron & Harrington, 1981; Bandura, 1997). Gerhardt and Brown (2006) contend that "self-efficacy (…) is a task specific

construct, meaning it is best [understood] with regard to specific tasks and behaviours" (p. 49) emphasising the specificity of the context and domain and giving further rationale for my research which bonds exploration of CSE to arts based practice, grounding research in artistic tasks and experience. Harter (1982) also claims self-concept, self-identity and general self-efficacy is not the same as one's belief in their capabilities within a specific domain, stating;

> "Self-concept and self-efficacy share many of the presumed antecedents such as past experience, social comparison, and reinforcements from significant others. They share many of the presumed outcomes related to cognitive, affective, and behavioural functioning as well. However, there are also differences in how they are conceptualized and operationalized" (p. 6)

From this I concluded that the distinction of CSE lies within its operation in practice and perception and therefore engendered further impetus for researching it through experiential means, which investigate my conceptualisations relating to my self-beliefs responsive to practice. In charting CSE's distinctiveness from other psychological concepts, I considered that it may be possible to experience high confidence in creative ability and general low self-esteem simultaneously, and vice versa. For instance, I can recall times when I have experienced feeling confident generally and feeling like I had high self-esteem yet simultaneously experiencing times when a visual creation did not meet my expectations or ideals, leading me to feel less confident in my creative abilities specifically. Recalling instances such as this further enabled me to perceive CSE as a discrete, yet interconnected, phenomenon. While distinctions between CSE and other psychological aspects such as these might exist, I also acknowledged there might be indistinguishable correlations and connections with other psychological concepts, such as self-

identity and self-esteem, which makes a/r/tographic enquiry highly relevant to the research as it seeks to expose overlaps, tensions, complexities and develops understanding from the overlaps and disjunctures between different self-identities. Haimovitz, Wormington and Corpus (2011) claim self-efficacy is "highly correlated with a sense of self – worth contingent on success in the domain" (p. 747), identifying the interrelatedness of emotions, confidence, general self-esteem and self-identity that may arise from developing enhanced self-belief in one's creative abilities. Despite this correlation Bandura (1977) posits CSE is not the same as confidence, self-esteem or other subjective concepts but instead has relationships with these features. Therefore elements of self-esteem, emotion, self-identity and other potentially interrelated subjective constructs were explored in the research holistically.

Bandura (1997) claims that in overriding established ways of thinking in the creative search for novel ideas, and pursuit of new knowledge, one "*above all* (…) requires an unshakeable sense of efficacy to persist in creative endeavours" (p. 239, my emphasis). Bandura's indication that creativity relies on self-efficacy to overcome the temptation of conformity, suggests the potential significance of CSE. He argues that without CSE it is difficult for creativity to exist (Bandura, 1997). Stajkovic and Luthans (2003) claim people who possessed positive self-perceived abilities activated more effort, yielding positive outcomes, in contrast to those who exhibited less self-efficacy and thus demonstrated less motivation and lower achievement. The theory that confidence in one's competence holds positive implications for increased motivation, effort and outcomes appeared to me as simultaneously crude yet fascinating. Stajkovic and Luthans' (2003) assertion effaces the complexities of self-belief informants and does not allow for a reversal of

the process in which peoples' outcomes, motivations and behaviours were not a result of their self-held beliefs, but their self-efficacy beliefs were informed by their behaviours and prior outcomes, in which alignment exists between their abilities and their views of such. When approached from this perspective CSE could be conceived of as self-beliefs arising from one's ability, rather than as self-beliefs which inform ability. Thus the research responded to these concerns by aiming to identify the different aspects which influenced my CSE. According to Pajares (2002) and Zhao, Seibert and Hills (2005), behaviour and achievement is determined more by beliefs about one's capabilities than by the actuality of one's capabilities. This suggests that the effects of self-efficacy are not as insignificant as they might first appear. Whilst self-efficacy does not hold the power to enhance abilities purely through belief, it could "determine what individuals do with the knowledge and skills they have (…) self-efficacy beliefs are critical determinants of how well knowledge and skill are acquired in the first place." (Pajares, 2002, para. 4). Despite the foundations of CSE the effects of such beliefs are perceptible, impacting our choices of which activities to attempt, how much motivation to invest in them and the amount of resilience and persistence exercised, ultimately altering the trajectory of one's life (Starko, 2013). When discussing self-efficacy Bong and Skaalvik (2003) contend "it is these subjective convictions about oneself (…) which play a determining role in individuals' further growth and development" (p. 2) and therefore could be a significant aspect of education and learning. Similarly Abbitt (2011) contends "beliefs about one's abilities are likely to influence [their] success" (p. 141) outlining the integral relationship between self-efficacy and achievement. This provides further incentive for its research in the domain of education and autoethnography.

With these concepts in mind CSE could hold significant pedagogical repercussions, especially in relation to students' motivation. Ryan and Deci (2000) purport the definition of motivation as "to be moved to do something" (p.54) and these desires can stem from a multitude of influences, both intrinsic and extrinsic. Locke and Baum (2007) reflected on the importance of motivation as an activating factor in learning processes and Weinstein, Deci and Ryan (2011) and Bell (1962) identify motivation as a vital area of research in education. This resonates with my pedagogical ontology as, similarly to many other pedagogues, I often strive to find new ways to motivate my students and maintain their motivation during challenges in their creative process. Interestingly CSE may be a key to maintaining, limiting or enhancing motivation (Ford, 1996). Putwain, Kearsley and Symes (2012) contend "[People's] beliefs about their subject mastery and competence are substantial predictors of academic achievement, even after (…) IQ has been accounted for (…) and are also related to other salient educational outcomes, such as motivation" (p. 370) suggesting the significant pedagogical and educational influences self-efficacy can hold. The alignment between these beliefs about creative competence and achievement and motivation is intriguing, as it insinuates the power of self-conceived beliefs to limit or enhance learning. Pajares (2002) contends that self-efficacy can account for some of the reasons why students with similar academic abilities sometimes differ markedly in their performance. Whilst such an assertion might be construed as insensitive to the social and cultural architecture of education, in which a plethora of variables such as culture, hierarchies, environment and upbringing differentiate performance (Bourdieu & Passeron, 1990), it does however serve to locate self-efficacy as another contending variable in pupil's school performance.

Context; past practice and situated experience

As knowledge emerging from autoethnographic enquiries can be greatly shaped by the researchers' context and past experiences (Barrett, 2007) I wanted to consider how my visual sensibility and creative confidence has been framed by my changing contexts. I have been a practising contemporary artist since the completion of my BA (Hons) Fine Art in 2010 at a British university. During my undergraduate degree, I chose to specialise in textiles. My previous art education prior to attending university had centered on the mediums of painting, printmaking and drawing. My experience of using textiles as an artistic medium was minimal, due my lack of education and training within the textile art domain prior to attending university. Yet upon commencing my undergraduate studies I felt inspired by the contemporary approach of the textiles supervisor at the University and subsequently committed to specialise in contemporary conceptual textile art for the latter two years of my Fine Art undergraduate degree.

The undergraduate degree culminated in a final art exhibition in 2010 in which I exhibited textile body sculptures that I had created as part of a body of contemporary practice. These bodily pieces distorted and burdened physical movement when worn, translating psychological struggles into an unexpectedly visible and tactile encumbrance. The exhibition of the work involved performance as the pieces were designed to be worn and their effect and restriction of the movement was a fundamental aspect of the meaning of the work itself. The work was designed to evoke the mental strains that can be wrestled with internally, in a very physical and external manner, making issues of mental health appear physically grotesque and debilitating.

Films of performance art students performing with the textile pieces I had created were exhibited alongside the body sculptures themselves. When exhibited, the pieces were designed to look calm and aesthetically appealing, yet this facade was subverted when performers wore and performed with them, demonstrating the immense weight and suffering caused by an apparently innocent object. The performances were slow and drawn out and felt uneasy to witness, as performers movements were arduous and disturbingly distorted. I envisioned the body sculptures as a physical manifestation of emotional burdens, as a form of 'mental tumours', relating mental health as a physical disorder. This was situated by the recent loss at the time of my parents, one of which had suffered cancer and schizophrenia.

Figure I.

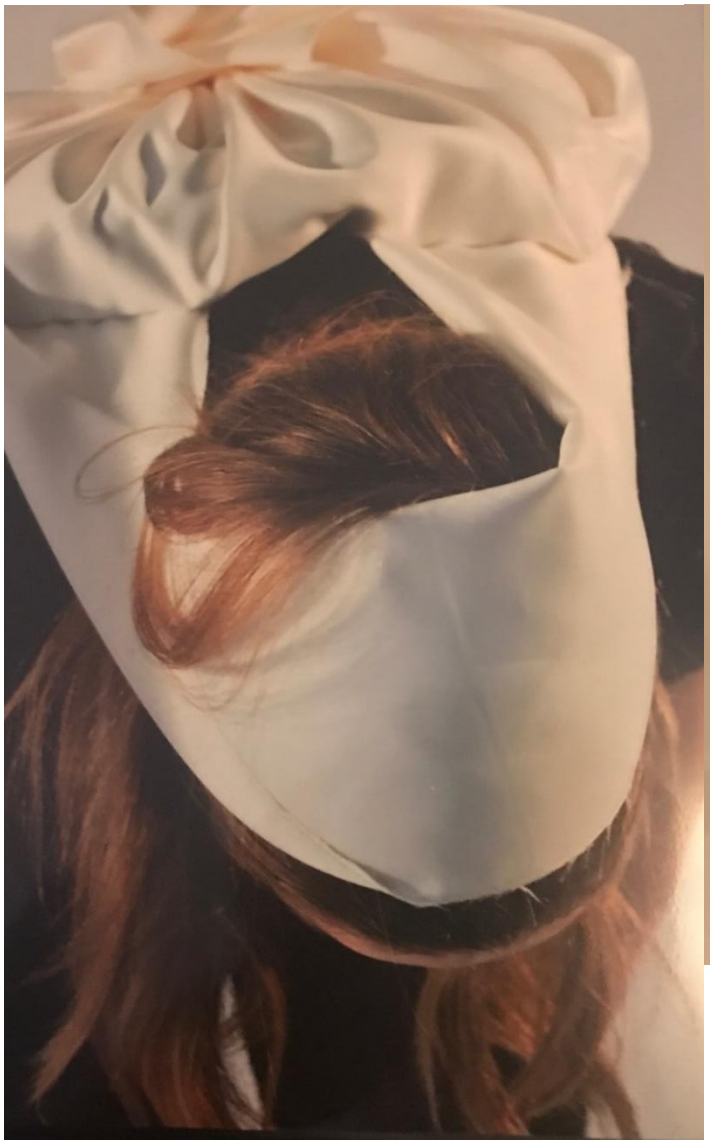


Figure II.

Figures I - III. Performance by a fellow student wearing textile body pieces I had made as part of my final undergraduate degree exhibition.

Figure III.

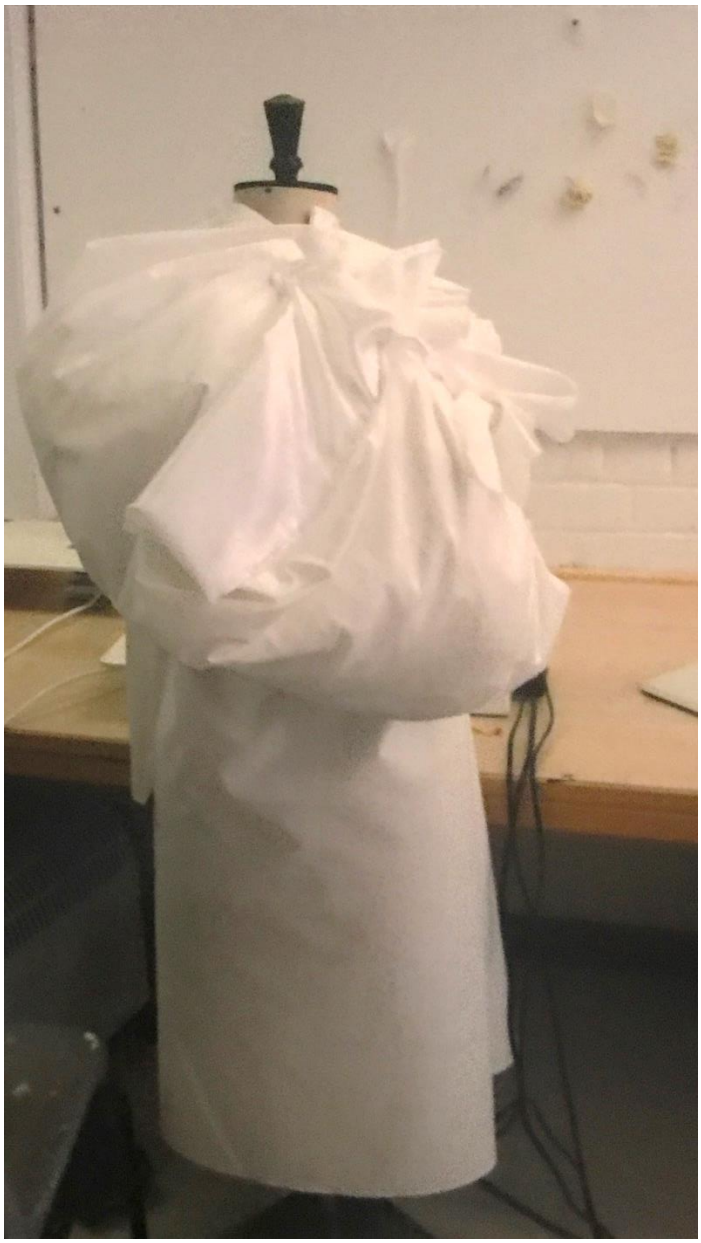


Figure IV. Unfinished tumour like body encumbrance textile piece in my studio space during my undergraduate degree.

Figure V. Close up of fellow undergraduate student wearing body sculpture. The mixed media wood and textile body piece I had made to distort movement and become a physical burden.

Textiles then became for me a dominant medium in my creative practice and after my appointment as a teacher of Art and Design at a secondary school, I began teaching GCSE Textile Art in addition to Fine Art. This foregrounded textiles further in my everyday experience. I created a conceptual body of textile practice during my master's degree. I chose to work in this way as I felt textiles offered vast opportunities for multiple metaphorical connotations and it therefore became a device through which I could express my ideas and understandings of the world.

Textiles as a tactile medium to be manipulated and handled evokes personal significance as my ancestors were velvet weavers in South London, where I grew up until the age of 13. This family knowledge held significance in informing my sense of self-identity and family history, enabling me to situate my current practice within my ancestral context and history. It is difficult to locate the exact ways in which this familial past informed my sense of my artistic abilities, approach to materials and CSE, as it may have influenced me subconsciously and also becomes part of my identity and environment, making it more difficult to execute awareness of its influences. Nevertheless I attempted to explore these aspects in and through arts based research practice.

Additionally the ubiquitous nature of textiles in their myriad of unassuming forms such as clothing, upholstery, towels, bed sheets and their close connection with the body, sensation and touch, foregrounded them further in my daily life. This relationship to everyday textiles appears pertinent in light of Bourdieu's (1984) theories of portrayal of self, cultural positioning and disposition of taste. Grenfell and Hardy (2007) believe that these universal objects such as

upholstery, clothing and so forth, constitute "'cultural capital' which has symbolic value in the way it 'buys' social distinction" (p. 44) drawing our attention to the power invested in the most mundane of objects. The myriad nuances that are imbued in textiles, as a form of shaping and expressing identity (Twigg, 2009), and exposing cultural complexity (Wright, 2017), provided further impetus for its use as a metaphorically rich artistic medium in the ABR. The etymological roots of textile words such as 'pliability', which stems from the Latin word 'plicare' which means "to lay, fold, twist" and plia which translates as "to weave" (Harper, 2001-2017), also seemed pertinent to the research, in terms of the 'interweaving', 'unpicking' and 'unfolding' of encounters with CSE through the identities of artist, researcher and teacher (LeBlanc, Davidson, Ryu & Irwin, 2015).

During my career I have produced art work for different contexts and have not regularly engaged in my own conceptual and contemporary practice since my master's degree concluded in 2013. Since my teacher training and appointment as a teacher of art and design I have been engaged with art in an educational context, producing representational visual art which I considered as distinct from my previous art work as a contemporary art practitioner, in terms of purpose, conceptual level, skill, medium and aesthetics. Since 2013 my creative productions have typically been visual examples for educational projects. Thus the purpose, audience, context, mediums and approaches to my visual practice all shifted. I considered 're-becoming' a self-reflective artist practitioner operating within a contemporary fine art context to be a challenge to my creative confidence. Although I did acknowledge that this would be within the context of an Education Doctorate and therefore shaped by the research rather than simply reverting to my previous

form of contemporary art practice. Having not engaged with a contemporary art approach to my visual practice for two years, reengaging in the ABR disrupted my habituation into my classroom art. This provided relevant data to be interpreted and analysed in relation to CSE and tested my confidence in my artistic ability.

Yet despite my various situated experience with textiles, my academic achievements of a first-class honours and distinction respectively in my undergraduate and master's degree and my experience with creative processes as an artist, teacher and researcher, I still experienced moments of tension, hesitancy, self-doubt and low confidence in my creative ability. This indicated that my CSE was not always commensurate with the amount of experience or education I'd received but rather evolved around how I *felt* about or interpreted experiences. I therefore experienced my feelings, emotions and beliefs about my abilities as being more powerful to my motivation and choices than my achievements. This hesitancy, despite previous experience, created tension in line with my expectations of my identity as artist, teacher and researcher. I felt that these identities were synonymous with highly developed creative talents, yet whilst I had adopted such roles, I experienced a range of beliefs about my creative ability. Meskimmon (1996) discusses thesesocially defined roles and expectations for practice, and that these assumptions can become an internalised part of our identity which can both confine us to a set of beliefs and/or be exhilarating and enjoyable. Thus it became apparent that there was a complex relationship between my self-efficacy beliefs and my socially defined identities. Yet these identities can be conceptualised as "processual, rather than fixed" and can be constituted by our beliefs and "participation in larger transindividual wholes" (Gatens and Lloyd, 1999, as

cited by Meskimmon, 2003, p. 127). An overlap between identity and CSE is thus exposed, and therefore was considered in the enquiry through the lens of a/r/tography, which seeks to unearth the tensions between these roles.

A/r/tography

I considered that LeBlanc, Davidson, Ryu, and Irwin's (2015) theory of a/r/tography, in which "artists/researchers/teachers/learners expose their living practices in (…) provocative ways" (p.335), corresponded with my research aims, revealing the complex, interweaving of my identities and my subjective interpretation of them. Irwin (2013) defines a/r/tography as a practice which promotes attention to memory, identity, autobiography, reflection, storytelling, artistic enquiry and trusting uncertainty, and in this sense is aligned with self-study of one's subjectivity, providing a large net through which to yield new self-understandings. a/r/tography is closely connected to creative activity in a multitude of forms and thus is relevant to a study of creativity self-beliefs, especially as it promotes awareness of one's shifting perceptions and permits openness to the complexity of life (Irwin, 2004). This aligned with the research aims, which were concerned with lived experiences, reflecting on not only how I had experienced CSE as an artist, exploring it through visual practice ABR and to also reflect on and relate these insights into what I had been perceiving in the classroom, examining this complex kaleidoscope of self-perceptions.

When analysing how my self-beliefs may have been conditioned by my varying roles, I considered that my identity may have been fractured and exposed through the reflexive nature of praxis (Spry, 2001). By this I mean that my identities can be both constituted by my practice and my practice can contemporaneously be constituted by my identities. I reflected that my identity could be splintered into the roles of Artist Teacher and Researcher, yet what was most interesting to me was not the identities as separate entities but the spaces and relationships between them and how these influenced my creative confidence. I experienced these identities not as a smooth cyclical transition between myself and my practice and context but rather nuanced, complex, and transitional, pulled in many varied directions by differing forces and influences which collide and contradict. Meskimmon (2003) posits that the nature of the self is experimental, referring to it as "a mediation of the 'self' in social signification." (p. 64) in which the self mutates according to contexts and experiences. Therefore I was able to consider the self not as a priori essence but as emergent, mediated through a network of relations and context. Consequently I approached my interpretation of qualitative research data from multiple subject positionings (Suominen, 2004) by considering my experiences through the perspectives of my different socio-culturally and contextually saturated selves. For instance, I consider how my experiences were interpreted differently through the roles of artist, teacher and researcher and how within these differing roles I had formed differing, and sometimes contradictory self-perspectives and understandings of creativity.

Bourdieu's theory of habitus

Another framework for scaffolding lived experiences, practice and self-efficacy beliefs in the context of social and cultural variables is the theory of habitus (Bourdieu, 2005). When explaining this theory in 1992 Bourdieu and Wacquant used an analogy by describing how a fish does not feel the water surrounding it, yet is fundamentally affected by it in all of its actions and its very being. This demonstrates how we (the fish) acclimatise to our environment (the water) and in some ways fail to recognise the extent to which we are "bound to the unique constellation of experiences that have characterised [our lives]" (Freeman, 1993, p. 49) and cannot escape this or always be fully aware of this. This pervading influence of our culture and life history is subconscious, yet reflexivity can be exercised in order to ascertain some of its affects (Hawthorn, n.d). Grenfell and Hardy (2007) claim that habitus:

> extends to all aspects of life: how we eat (…) talk, our opinions, what we wear, how we use our knife and fork, how we blow our nose. In short, a certain habitus implies a certain lifestyle (…) habitus is a kind of incarnation of social history, actualised at a certain point in time, and within the field in which it finds itself, realised as a particular instance within a specific field. (p. 45)

This assertion enabled me to contemplate how habitus is relevant to everything in our lives and also how it is highly personalised and unique to each individual. Yet whilst the habitus can be seen as particularly individualised "sense conditioning (…) a set of tastes, personal inclinations and prejudices" (Eco, 1989, p. 3) it is simultaneously impersonalised as it is inflected with shared social and cultural tastes and borne out of one's socio-cultural interaction in the world.

I also considered that the theory of habitus had permeating overlaps with Bourdieu's (1993) theory of fields, outlining different settings of praxis as fields in which people are connected through practice, socially positioned in a hierarchy and imbued with power relations conditioned by class. These fields can exist in any social practice and all fields are homologous in that they all legitimate certain discourses and "have invariant laws of functioning" (Bourdieu, 1993, p. 72) thus cultivating certain attitudes or cultural approaches which are unique to each field and context. I therefore considered the theory of habitus and fields to be a relevant tool for excavating understanding of my "perception of practices" (Bourdieu, 1984, p. 170) to unpick the contextually situated experiences and influences framing my creative practice. Habitus positioned each of my self-discoveries in a spectrum of prior experiences, enabling me to begin to perceive my current understandings as thoroughly enmeshed with my context. I recognised a plethora of factors including class, personality, race, gender, education, environment, access to resources, money, social affirmation and validation for their potential to influence my habitus, subjectivity, practice and CSE (Mathisen & Bronnick 2009; Bourdieu, 1986, 2005). Thus due to the "immeasurably large range of variables (…) [such as] perceptual, cognitive, emotional (…) biographical data, specific personal experiences, encounters with art and individual memories and associations" (Carey, 2006, p. 24-25) the enquiry can only ever be partial and provide a fragmentary perspective and insight into my CSE. Yet considering some of these variables and ways in which habitus may have shaped my practice and CSE, such as through my familiarity with textiles, my upbringing, childhood memories, ancestry of textiles weavers and artistic experiences, I can begin to apply Habitus and a/r/tography. This application is not intended as a definitive theory to explain or simplify the condensed layers of my experience but rather "as

configurations of intersecting ideas, practices and materials, mobilised in various contexts to help think through the multiplicity and mutability" (Meskimmon, 2003, p.72) and therefore accommodate the complexity that exists. The application of Bourdieu's (1984) insights became a lens to expose the complicities and tensions that emerged from such a complex web, rather than a tool for explanation.

Shifting perceptions of creativity

I felt it was important to explore my perception of creativity, in light of Karwowski's (2011) assertion that "self-reported creative self-efficacy may depend on the individual's understanding of creativity" (p. 153) suggesting that one's understanding of creativity is a catalyst to their assessments of their creative ability. Investigating how my perspectives of creativity had been revised, re-inscribed and transmuted through my different roles of a/r/tographer could also aid self-understanding in response to the aims of the research. Attempting to define one's perception of creativity proves problematic when acknowledging the illogical nature of creativity (Bohm, 1998; Runco & Jaeger, 2012) and the limiting, quantifying effects that defining creativity may have (Craft, 2005). What is often omitted from such definitions of creativity is emphasis on the socio-culturally mediated nature of such a definition. Furthermore implicit within such definitions is not only a culturally and socially contextualised ascription to the authorising of certain qualities, but also subjectivity of judgement. Ford (1996) claims that it is "subjective [judgements] regarding the novelty and value of an outcome of a specific action" (p. 1115), that

constitute a definition of creativity. Although these subjective perceptions are difficult to determine, as it can be questioned how originality and value can be judged (Craft, 2005), and furthermore who has the right to impose such assessments. In their paper “Creativity is what we say it is” (2013), Jordanousa and Keller highlight the nonsensical nature at attempts to define creativity through linguistics, due to its location in practice, experience and subjective personal judgement. This emphasis on the personal interpretation of creativity provides the opportunity for conflict, in relation to endorsed definitions of creativity. Furthermore, for Craft (2005) the slippage between the differing conceptions of creativity poses a dilemma for what is then valued as creative. I began to reflect that definitions of creativity are based on characteristic, each one selected or " given priority (…) partly [as a] matter of the subculture one lives in and partly [as a] matter of personal values" (Lakoff and Johnson, 2008, p. 23) suggesting an assemblage of influences. This is akin to what Elkrief (2012) describes as self-assessment criteria which he divides into two categories: those informed by notions of what is socially and cultural valued within a domain and those which are informed by personal aspirations, preferences and ideals. I felt this stance effaced some of the complexities of the multifaceted entanglement of socio-cultural criteria with personal preferences, which overlap and inform one another, and thus are problematic to separate or simplify. Applying the theory of Habitus (Bourdieu, 2005) further problematizes this stance as it promotes an understanding of personal preferences, tastes and aspirations as embossed through life history, ascribing personal judgements of value to the “product of human intercourse, of our relations with and dependence on others" (Wright, 2017, p. 19). This therefore poses the question as how creative ability judgements can be made, and the reliability of such, due to the vast array of variables which scaffold such choices. CSE is usually

engendered by the individual him or herself, by developing an internal belief system but if the individual can be "the judge of the originality and value of [their] work" (Craft, 2005, p.31) then this is problematic as the individual is also socially and culturally saturated, and thus brings intertwined, contextualised, deeply embedded socially mediated personal beliefs. I found this frame of reference constructive in situating my continuously fluctuating viewpoint of creativity and I reflected that a mixture of personal and cultural influences of my preferences, could have caused tension and conflict in my attempts to assess my creative ability. In one sense I was compelled to create aesthetic forms that embodied rich personal meanings and yet conflictingly, I was located in contexts of education, as a teacher and student, which valued differing institutionalised approaches and characteristics of visual practice. In this educational context I felt certain ideals were impressed upon my judgements of art and creativity which did not always correspond with my previous perspectives. Yet Bishop's (2005) asserts such a predicament is not unique, "each person is intrinsically dislocated and divided, at odds with him or herself (…) fragmented, multiple and decentred by unconscious desires and anxieties, by an interdependent and differential relationship to the world [and] by pre-existing social structures." (p. 13). I could therefore perceive my fluctuating view of creativity, and resulting belief in my creative ability, as responsive to a complex array of sometimes conflicting factors, notable examples of which being social structures, context, my habitus and personal desires, which may conflict.

For Cropley and Cropley (2008) socio-cultural validations of creativity produce a paradox. This can be perceived in the mutually incompatible and contradictory findings about creativity's pre-requisites, just some of which are: divergent and convergent thinking, experimentation alongside clear focus and limitations, tolerance for ambiguity and drive for closure. Yet what I found most

intriguing in regard to the social aspect of creativity is that it requires divergent ways of acting and behaving, and therefore encourages a form of defiance against societal norms (Cropley & Cropley, 2008), whilst it simultaneously "requires acceptance from the crowd" (Cropley & Cropley, 2008, p. 357). Sternberg and Lubart (1995) referred to this as "contrarianism" (p. 41), in which the artist attempts to explore new territory, departing "from what is generally accepted to be conventional knowledge or approaches within the field" (Craft, 2005, p. 28), and consequently risks rejection for this disconformity and originality, whilst simultaneously being culturally conditioned to attempt to do so. I visualised these theories as forming a spectrum; at one end of the scale existed "defying the norms of society" (Cropley & Cropley, 2008, p. 360), and on the other was convergent thinking and social acceptance. I considered that movement towards the social acceptance end of the scale could encourage conformity or mimicry to what is already known, accepted and validated; whereas shifting towards the divergent thinking side could pose a risk of social rejection. This positions the divergent end of the scale as risky, in exploring the territory of the unknown and risking potential rejection by society, yet the other end of the scale can be seen to privilege established modes of thought and social validations of creativity. Whilst this poses various problematic dilemmas, it can also be seen to emphasise the significance of CSE, as a feature which may facilitate the survival of divergent, new and risky creative practices, yet simultaneously be threatened by such approaches. With this frame of reference I perceived CSE as a significant factor contributing to creative achievement and endeavour, one which could overthrow the temptation to coform to the norms and cling to what is already known and safe, enabling innovative, original, exciting gains to be made. Bandura (1997) argues that this survival of progressive forms of innovativeness depends, above all else,

on an unwavering self-efficacy. In order to determine further how these risks and choices may be made in praxis, I explored how my perception of creativity had been embossed into markers of value or criteria for self-assessment of my creative abilities.

Markers of value; criterion

When defining creativity, markers or values are also inscribed as indicators of its existence. These defining characteristics become criteria by which we come to assess or recognise creativity, and therefore inform our interpretations of our creative ability. According to Schön (1987) notions of self-evaluation are inescapable;

> In the very act by which we recognise something, we also perceive it as 'right' or 'wrong' (…) not only in artistic judgement but in all our ordinary judgements of the quality of things, we can recognise and describe deviations from a norm very much more clearly that we can describe the norm itself (p. 22-23).

Here Schön indicates the omnipresent and infusible nature of judgement with practice. I could recognise how this operated in my practice as a form of constant self-evaluative 'background noise', assessing the quality and appraising the creative skill, qualities and characteristic emerging from every action. Grenfell and Hardy (2007) assert "judgements of taste (…) are manifest in everything we do" (p. 46) which indicated to me that these discernments may be concealed through their ubiquitous nature. For example, the constant stream of judgements I experience in the creative process become a form of 'background noise' due to their continuous and omnipresent nature. Polanyi (1961) similarly identifies the difficulty of imposing

discernments and categorisations of success and failure in practice, yet advocates “knowing that there is, and can be, no strict rule by which (…) conclusions can be justified” (p. 133) and such an assertion can be particularly pertinent for creative practices which are, by their nature, divergent from rules and instead more experimental, unique and subjective. This drew my attention to the biased subjectivity from which such appraisals of success and failure emanate and the implicit risks of social rejection inherent in “deviations from the norm” (Schön, 1987, p. 23). Bourdieu (1993) claims that when entering a ‘field’ one conforms to the common set of references used within that field for conferring value on what is produced. This ascription to markers of value occurs, according to Bourdieu, whether one is a producer or consumer within the field, and thus can be considered to exist in my role as a/r/tographer. Bourdieu (1993) theorises that it is possible to make judgements according to one’s own subjectively constructed markers of value, but if these fall too far outside of the parameters of the socio-culturally agreed norms of the field, then one risks exclusion from that field of practice. Violating commonly held values can set an artist adrift (Hagman, 2010) and there are many notable examples of artists who have risk rejection for their divergent practices. Furthermore Orta (2016) claims conformity to socio-culturally developed norms, creates a challenge for embracing new art practices which may “rub up against [these] set conventions” (p. 91). These conventions or markers of value felt omnipresent and inescapable and a powerful influence to my evaluations of my creative abilities. Yet the political, cultural and social grounds on which this hegemony of the art fields exists is contentious (Perry, 2015), as it authorises set practices without any distinguishable right to do so. Adams and Owens (2015) postulate that assigning characteristics of competence to art work is an act that is “imbued with cultural value" (p. 79) revealing that our interpretation of the

competence of art works do not emerge as singularly uninformed individualistic perceptions, but are culturally constructed, drawing from values composed socially. It is these social values that can impress upon our perceptions and self-beliefs, constraining creative practices to a comfort zone of that which is socially acceptable. Similarly Bourdieu (1984) discusses how an aristocracy of culture frames aesthetic judgements and thus may scaffold attempts to strive towards a socially and culturally endorsed aesthetic, and thus situate our internalisations of art. This 'common set of references' can be conceived of as socio-culturally constructed success criteria which Bourdieu (1993) claims determine and define positions of power and hierarchy in the field of practice. The conformity to a common set of references or socially agreed success criteria can become a determinant of one's view of their practice, competency and position in the field (Cropley & Cropley, 2008; Bourdieu, 1993). For example, I interpreted different markers of value for creativity in the field of art education, to the field of Fine Art studies at university and thus interpreted my abilities in line with these differing criteria. On the one hand I felt myself attempting to assert my individuality and invent original, exciting innovative art work yet at the same time felt an ascription to the values, criteria and norms of art practice I had been immersed in at university, such as developing a metaphorical conceptual basis for my art practice. I felt myself interpreting success criteria in the fields I was immersed in and ascribing to such criteria. According to Barone and Eisner (2012) however, such attempts may not be necessarily unhelpful as they postulate "criteria are essentially reminders to (…) what can be paid attention to in the evaluation of a work" (p. 146). However these criteria can be problematized, as they can be richly subjective and informed by an entangled web of variables. In my visual practice I felt there could be no definitive 'reminders' as to what to focus on or strive towards in arts practices, yet naturally

found myself imposing criteria onto my creations. These were unarticulated, indefinable qualities I strived to achieve in my practice and would often emerge intuitively as tacit judgements or gut instincts of the work feeling or appearing satisfactory. Eco (1989) reiterates this stance "creative adventure has both a point of reference and a term of comparison. (…) based on a criterion that is once indefinable and yet quite firm: an intuition of the outcome, the divination of the form to be" (p. 161) foregrounding the roles of expectation and prediction. I felt that 'markers' of creative ability were influential to my CSE and had the potential to influence my arts-based practice, by influencing my decision making, approach to the work and its form. I began researching what I had experienced these criteria to be in the development of my art practice, and how these influenced my CSE.

Social Comparison theories

Another element of the research was examining how these criteria, evaluations, beliefs and judgements about creative ability can emanate from comparisons to those around us. Comparing one's progress in relation to others can be a major determinant of one's self-efficacy (Bandura, 1997). I considered such effects to be fundamentally grounded in the theory of symbolic interactionism, which recognises our self-beliefs originate from our social interactions (Blumer, 1986). Blumer (1986) situates our "selves" as the products of our social communication and interpretations, in which we adapt our self-view in response to our interactions. Bandura's (1997) theory of social comparison, which builds on Blumer's (1986) theory, considers evaluative judgements about ones' abilities as socially constructed through comparing our ability in relation

to similar others in the same domain. This reflects Yang and Cheng's (2009) research, which identifies how people's self-efficacy views are based on their observation and interpretation of others' performances and Harter (1982) identifies social comparison as one of the most potent sources of self-efficacy. Despite the ubiquitous nature of social comparisons, Webb-Williams (2007) claims it "has not yet been systematically studied, which is surprising given that children pay more attention to how their performance compares to that of their peers than to how their performance compares to their own past performance" (para. 4) thus giving more impetus for further investigation into this phenomenon when investigating CSE.

3. Methodology

Interpretivist paradigm and ontological position

I felt an interpretivist paradigm was appropriate to the autoethnographic enquiry concerned with subjectively, socially and culturally constructed concepts, as it invites ontological understanding to be mediated through subjective interaction, multiple interpretations and perspectives. For Grenfell and Hardy (2007) it promotes an epistemology in which "the external world cannot be apprehended directly through our sense perceptions, only our beliefs about that world (…) which are the products of our own minds, not the things themselves" (p. 37). I felt this epistemology synthesised with the subject of my enquiry, which was concerned with perceptions, beliefs, values, thoughts, and approaches to visual arts and pedagogical practice, which are less concerned with scientific fact and more concerned with psychological and subjective states of becoming. Such an approach to knowledge resonates with my autoethnographic methodology in which I am both the writer and subject of the research and this epistemological fusion of inquirer and inquired enabled findings to emerge from the process of interaction between the two (Gray & Malins, 2004).

The research was also framed by my relativist ontology, which assumes that the social world and one's view of the world in which we exist, can be questioned (Arthur et al. 2012), privileging multiple perspectives of social constructions, responsive to subjective perceptions (Gray & Malins, 2004). With this in mind I explored my various roles through Irwin's (2004) concept of

the ‘a/r/tographer’. The identities of Artist, Teacher and Researcher influence my ontology and the phenomena I am researching. Within these roles I am both subjective and interactive, as I hold professional and personal beliefs relating to my CSE. Therefore I adopted an ontology of constructionism which assumes the researcher is inseparable from their construction of reality (Ghezeljeh & Emami, 2009). This ontological standpoint acknowledges that my narratives and memories of creative self-beliefs are rewritten from my current viewpoint and will always be inflected with my cultural and social context. Bourdieu’s (2005) theory of habitus thus fits such a methodology as it reminds us of the pervasively influential socio-cultural environment one is situated within. Elements of interpretative phenomenology framed the enquiry as I considered my practice and memories, and how I made sense of such phenomena. socially constructed ontology and interpretivist paradigm framed the enquiry and was significant in light of the intrinsically subjective phenomena and autoethnographical and ABR approach taken.

In order to begin to capture the responsive, improvisational, reflexive nature of creative practice a wide range of complementary and dynamic methods should be utilised according to Gray and Malins (2004). In light of this I developed a research design which incorporated practical explorations in visual ABR, a reflective sketchbook journal, private retrospective of my past art practice, voice recording, the use of alternative narrative vignettes as interpretive and hermeneutic aspects. I felt this breadth of methods complemented the qualitative nature of the enquiry. The adoption of an arts-based approach combined with a research journal and alternative vignettes are mutually compatible with a qualitative, interpretive and self-reflexive paradigm (Creswell, 2013). The retrospective I conducted of my past practice enabled me to

uncover and reengage with past artistic experiences, responding to thoughts, feelings and memories associated with my past productions, and therefore become a source of qualitative data. These methods became a hermeneutic tool during the course of the research. My ABR developed in conjunction with my reflective journal and the written element of the research, enabling a symbiotic relationship between the research methods. Allowing the different research methods to run concurrently and inform one another enabled "a wider net [to be cast] during data collection and [offered] a panoply of valuable lenses for analysing experience in meaningful ways" (Weber, 2014, p. 10) and subsequently enabled me to use philosophical hermeneutics to achieve a broader self-understanding.

Autoethnography

Choosing an autoethnographic approach has arisen out of the impetus to develop self-knowledge which promotes an understanding of how CSE may be experienced and which may thus enable me to develop an empathetic knowledge of my learners' experiences. Sparkes (2002) contends that auto-ethnographic enquiry is anything but self-indulgent as it situates the researcher as vulnerable in revealing their introspection, emotions, and spotlighting their perspectives and memories. I found positionality in such a standpoint, as I felt my research emerged, not from narcissistic concerns but from a desire to understand how CSE operates in lived experience and practice, infusing my understanding of my students' experiences and my knowledge of a phenomenon which is experienced by many (Sparkes, 2002; Bandura, 1997) and therefore whilst

the subject of enquiry concerns the individual it is fundamentally grounded in, and has ripple effects for, society.

Arts-based methods of inquiry

I chose to fuse autoethnography with ABR for many reasons. The ability of arts-based autoethnography to embody the cultural influences and social interactions that produce it (Rose, 2001) aligned with the content of my research. In this sense the ABR embodies some of the autoethnographic enquiry, self-understandings and the context in which it was made. The emotionally evocative, creative and expressive nature of artistic methods and writing inherent in arts-based autoethnography resonated with the subjective phenomena I was researching, which Suominen (2004) contends should be expressed in a variety of ways to reveal their alternative insights. I therefore view my enquiry as transdisciplinary arts-based research, where formal disciplinary boundaries are eradicated by the interaction of research methods, as I conducted visual research alongside textual analysis, acknowledging the congruency between arts-based methods and more traditional approaches to research (Leavy, 2009). The introduction of images throughout the text began to "act like coded palimpsests [and] layers (…) [opening] up a contest of interpretation" (Adams, 2008, p. 165-167) bringing to the forefront new perspectives, insights and phenomena which resonate with the text, but allow for further multiple readings. This drew attention to the significance of language to the ABR, both in terms of the internal self-dialogue occurring before, during and after the ABR processes but also in the interpretation of the ABR productions when determining conceptual currency and new insights. Suominen (2004)

discusses the inability of language to articulate visual knowing, yet simultaneously situates it as complicit within our reaction to visual forms, especially in the form of metaphors. Similarly Barone and Eisner (2012) postulate:

> Arts-based research is not a literal state of affairs; it is an evocative and emotionally drenched expression (…) [in which] metaphor will be appealed to, analogies will be drawn, cadence and tempo of language will be controlled, innuendo will be employed. (p. 9)

This statement brought to my mind the relevance of metaphors in my studio practice and sense construction and also as a creative process and experiential encounter. The multidimensionality of metaphor lent itself to the enquiry as a hermeneutic tool due to its emphasis on personal interpretation and imagination as a method of comprehension (Adams & Owens, 2015). I felt it resonated with the Interpretivist basis of the research as it provides a more emotive, subjective standpoint, which to some extent evades objectivity and foregrounds subjective interpretation. Thus when interpreting my arts-based forms and experiences, metaphor was sometimes utilised simultaneously as a hermeneutic tool to aid understanding and also to express it. Lakoff and Johnson (2008) assert that metaphors are "necessary for even attempting to deal rationally with our experience" (p. 26) and that they "structure not just our language but our thoughts, attitudes, and actions" (p. 39). Barrett and Bolt (2013) contend "when our mind thinks aesthetically, it thinks in metaphor" (p. 38), emphasising the creative, imaginative insights and artistry with words, inherent in such a device. I considered that metaphors would enable me to synthesise disparate concepts, capturing in part the messiness and elusiveness of emotions, self-perception, tacit insights and arts practices. Thus a double hermeneutic existed as the subject of study and methods used to explore it were both concerned with creativity; the research methods such as

ABR, the use of metaphor and alternative narrative vignettes involved creative processes and were simultaneously aimed at helping reveal knowledge about creative confidence.

I chose ABR as "an alternative intellectual perspective" (Suominen, 2004, p. 17) for dualistic motives. Firstly it facilitated creative experiences through which I could monitor, perceive and analyse interrelations to my CSE and the bearing these self-beliefs inflected upon my practice. This enabled me to explore and experience the process of CSE reformation in action, where one engages in activity, interprets their performance, which then re-informs their practice (Pajares, 2002). Therefore this provided an experiential basis for understanding how my practice became responsive to my self-perceptions and also for situating theoretical and personal discoveries. This approach aligns with Adams and Owen's (2015) affirmation that art practice teaches us to look beyond the visual productions to become acutely aware of our feelings, being in the world and "the social, cultural and physical conditions that were precursors and prerequisites to the moment of the creative event" (p. 63). With this perspective in mind, I believed the ABR would enable a deep, personal, rich and meaningful exploration of the 'moment of the creative event' through tracing and documenting my thoughts during the process of making and analysing the emotions and social conditions which contextualised my creative confidence. The ABR would enable me to reflect during the creative process and pay attention to the thoughts, emotions and sensations which informed my CSE and arts practices. Therefore without this experiential grounding the knowledge elicited from such a self-study would be limited and minimised in its richness and complexity.

Secondly the ABR enabled new understandings of CSE to be mediated through material exploration and visual analogy. Through practice new knowledge, perspectives and interpretations could be formed which created alternative forms of understanding my CSE. For instance, the nature of cloth, threads, complex intermingled lines and folds enabled me to make analogies to my shifting perception of my CSE and I explore this in more depth in the ABR practice itself and textually in the 'Decumulations' chapter.

To an extent, the ABR was partially prescribed by the concepts embedded in the enquiry as my engagement with the research informed both consciously and unconsciously the content and purpose of the art work. This institutionalised nature of the ABR distinguished it from my usual contemporary art practice, and thus I considered that I was not simply re-engaging with my art practice, but attempting to engage with practice within a specific and previously unexperienced thesis context. Therefore this felt more challenging as the ABR became inherently intertwined with the textual element of the research, allowing for an opening up of the conceptual umbrella (Barone & Eisner, 2012). However the vast unpredictable possibilities inherent in the process of art-making testify to Leavy's (2009) assertion that ABR can extend the possibilities of research discoveries and facilitate understanding complex phenomena. Therefore I hoped the ABR would enable me to make sensuous, tacit, explorations which invite unanticipated comprehensions. Feyerabend (1988) advocates such an approach, claiming unexpected deviations and chance encounters in practice are the preconditions of new knowledge. My ABR encompassed elements of the unexpected due to the unknown form and process approach that it would take and the lack of plans, exemplars, comparable conditions (Eisner, 2008) or pre-existent arts-based

research of this kind. Thus "procedures and methods [emerged] in and through the work rather than being prescribed in advance" (Bolt, 2009, p. 1), resulting in "more emergent and less preconceived outcomes" (Smith & Dean, p. 23) cultivating an unpredictable and expansive approach to knowledge production. There existed almost infinite creative possibilities and an open-endedness and unpredictability of the knowledge that might emerge from the ABR. This creative approach, and the shifts in perspective, self-beliefs and confidence it incited, became part of the subject of the study as well as a method of research. Klee's (1982) statement that "art does not reproduce the visible, it makes things visible" (as cited by Careri, 1989, p. 114) suggests that practicing art can teach us insights, and that these can be made visible in arts practice which bears traces of moments of hesitancy and manipulation. However as the ABR was a process of sense construction and self-knowledge discovery, I would argue that it made knowledge, understandings and perspectives possible, rather than visible, allowing me to, metaphorically 'see' that which was previously unforeseen, including making empathetic insights into what others may be experiencing (Barone & Eisner, 2012). These thoughts are made visible in my practice which embody my creative confidence and adaptions to my practice as a result of these emergent understandings. The ABR productions bear traces of stitch holes which have been threaded and unthreaded, in addition to being performed with in an improvisational performance where I embody not-knowing, risk-taking and hesitancy. These were experiential discoveries fundamental to my sense of creative confidence. I was able to experience the tensions and challenges of the creative process and the consequences the ABR held for my CSE and begin to reflexively relate this to my observations of learners' creative processes and confidence which appeared to me in classroom interactions.

As arts-based experiences involved action, quick thinking and emotive, instinctual responses, the text based element of the research allowed me to gradually unfold these experiences. For Benjamin (1999) knowledge that emerges from thinking visually can be comprehended as lightning flashes and the textual analysis can be perceived as the long roll of thunder that unravels post event and it is with this perspective that I approached the dialogical relationship between visual arts practices and writing (Bolt, 2006). The careful introspection of my art-making process was aided by the use of a reflective journal and voice recording, and alternative narrative vignettes.

Alternative narratives

As the content of the research centres around revealing subjective perceptions and internalisations of experiences, I constructed personal narratives in which my voice shifts and mutates as I traverse between positionings of artist, teacher and researcher in the course of the enquiry. This approach is advocated by Pitard (2015) who posits "the different voices of the researcher add to the richness of the analysis as the personal leads into the academic reflexive voice (…) each of these layers adds a different perspective" (p. 6) privileging multiple perspectives. These emotionally evocative sections of text can be described as alternative narratives or vignettes and I considered them a form of qualitative data to be analysed but also a hermeneutic tool enabling me to get closer to my understanding. In some ways they provide an 'image' of understanding as a rearrangement of the elements of representation (Rancière,

2014), similarly to how visual arts practices provide emotional insight. The vignettes became an expressive means to embody, respond to, reconceptualise and explore emotions, assumptions and experiences and in this sense can be thought of as creative and therefore relevant to the research of CSE.

The process of the ABR provided rich evocative experiences, which I could interpret and analyse through personal descriptive writing (Pitard, 2015) and subsequently interject theorisation and academic analysis through this. The alternative narratives represent my thinking process both by tracing past memories and recording my immediate reflections on making in ABR. This attempt to trace my thought process as a maker and provide a record of my thoughts during my creative process, to explore my emotions and subjective states, contrasts with my tone as an academic researcher. Pitard (2015) supports that autoethnographic vignettes can convey how tacit understandings and beliefs are "invoked through thoughts, emotions and actions (…) [and] [provide] expressive means to penetrate and stir up the pre-reflective substrates of experience (…) [discovering] what lies at the ontological core of our being" (p. 4-5) enabling self-knowledge to be produced. These ontological discoveries through poetic configuration, echo Freeman's (1993) concept of rewriting the self, in which identity and knowledge are inextricably altered by the written analysis. These alternative narratives became central to the research as both a hermeneutic tool, form of qualitative data and research method.

This exploration into deeply personal experiences and emotions was not always a comfortable experience, yet it aided self-understanding of my creative confidence and long held assumptions.

For example, the alternative narratives exposed my insecurities around my artistic abilities, my comparative and competitive judgements to other's art work and my doubts, frustrations and hesitancies. The process of constructing these narratives and tracing and acknowledging my thoughts during my creative process was an emotional one. Pillow (2003) advocates practicing uncomfortable reflexivity and unmasking the tensions and messiness of conducting qualitative research. To safeguard my emotions during this process I oscillated between the deeply personal vignette tone, to a subsequently more formal, academic interpretation to experience some emotional distance in the course of the enquiry (Chatham-Carpenter, 2010). To indicate these changes in tone the text is formatted in different ways. Italicised indented fonts signpost a temporary shift away from the conventional academic tone into a subjectively rich, personal retelling of experiences in the alternative narratives.

My research journal, ABR, voice recordings, memories and experiences all informed my alternative narratives, which were rewritten from my current standpoint and context. Donald Schön's (1987) theory of 'reflection-in-action' was also applied in the research as I considered that reflecting on self-evaluative and reflective thoughts in action could expose new understandings and perspectives. Gray and Malins (2004) extend this concept in arts research as; reflection-on-action, evaluating and looking back on past actions; reflection-in-action, developing current insights during making; and reflection-for-action, using reflections to develop aspirations for future actions. Therefore the alternative narratives are a mixture of reflection-in-action and reflection-on-action as I was able to identify two forms of alternative narratives in my research; those that express my thoughts during creating and those which explore past

experiences and were memory based. The aim of the former was to apply, what Merriam-Webster (2012) identifies as an "awareness or analysis of one's own learning or thinking processes" (as cited by Tanner, 2012, p. 114) which was a new approach for me, as I was often not consciously tracking my thoughts during the making process. This type of reflection can also be perceived as metacognition, which involves thinking about one's thinking and therefore became a useful methodological tool (Hacker, Keener & Kircher, 2009), for becoming more attuned to my insights, thinking and reflections on, in and for my practice. This also held reflexive pedagogical insight for me as I began to consider how my students' reflection-in-action and thought processes were influencing their creative production. For instance, I could recall situations where students were casually explaining to me their judgements of their artistic production as they were creating it. I often perceived, what I considered to be, the effects of these evaluative thoughts on their creative outcomes, such as the adaption of form or the motivation to persist in the creative endeavour. This aligns with Schön's (1987) declaration that "thinking serves to reshape what we are doing while we are doing it" (p. 26) and it is for this reason that I began to record my thoughts during the creative process using a voice recorder to capture this dynamic thought process. Dewey's (1993) assertion that learning emerges more from reflecting on one's experiences and thoughts than from the actual experiences themselves, resonates with Pitard's (2016) proclamation that "all knowledge begins with experience, but not every experience produces knowledge. How we interpret the lived experience determines whether developed knowledge will result" (p. 2), giving further impetus to my in-depth analysis of "the particularities of lived experience (…) [enabling] situated knowledge to emerge" (Barrett,

2006, p. 135). Reflecting on my thoughts was simultaneously a methodological tool and a subject of the enquiry itself.

Memories

My research questions proposed a need to investigate my accumulated experiences that I felt influenced my experience as a creative practitioner. This led me to select memories as a methodological tool for unearthing self-understanding and providing a source of qualitative data for the enquiry. The reliability of memories as a source of data has been debated by scholars (Minkley & Rassool, 1998; Ghosh, 2008). For theorists such as Ghosh (2008) memories are "an artefact that rusts" (p. 284) and Brink (1998) also discusses their abilities to skew, fade, warp and distort perceptions of past realities. Minkley and Rassool (1998) also doubt the ability of memories to provide authentic accounts of the past unhindered by subjectivity. I consider, however, this distorting effect of subjectivity to be at the heart of the phenomena I am researching and a catalyst of the personal content of my self-study. This warping effect of subjectivity and the emotions it created gave place to knowledge (Noyes, 1907) by providing self-knowledge and emotional positionality. According to Kropiwnicki (2014) through memory our sense of self is constructed, the present informs what memories are retrieved and narrated, in a perpetual process of regeneration. Such an assertion renders memory as highly significant to my self-study. If one considers, as Freud (1927) does, that "the present (…) must have become past – before it can yield points of vantage from which to judge the future" (p. 1) researching past memories in combination with current thoughts and practice, appears pertinent to providing new

self-knowledge, and understanding how my CSE has been crafted and recrafted (Kropiwnicki, 2014). If memories can promote narrative and embrace new layers of complexity (Poulos, 2008) then they hold potential to provide new understandings within the enquiry. In this context, sense construction through memories can be identified as a form of creative practice itself, as, similarly to visual arts practices, associations are navigated on a personal and winding journey (Leytham, 1990). This promotes a more nuanced and holistic journey when "charting the world of the self" (Freeman, 1993, p. 25) by responding to more subjective and emotive concerns which reveal one's self-beliefs. This enriched understanding also partly lies in the academic analysis that follows the translation of memories into vignettes, as it enables a form of 'zooming out' to make sense of the experiences from the new and current perspectives.

4. EXPLORATION OF CSE

Retrospective

In exploring past experiences, which I felt were influential to my CSE, I undertook a retrospective of my past visual arts practice. I retrieved all of my available artistic productions produced during my childhood, college studies and undergraduate degree. I juxtaposed them alongside more recent visual practice produced during my master's degree and teaching career. This retrospective of my past art productions conducted in solitude in the large back garden of my grandmothers' home, provided rich data to respond to in the following vignette.

> *My eyes feasting on the range and volume of art work (…) devouring the fact I was so curious in my range of explorations. Disappointment colonised the unfinished sections of canvas, as an unquenching desire arose in me to complete them. Trepidation visible in the creamy blankness of the unfinished sketchbook page, screaming "I completed most of it but left out the tough bits". This avoidance did not dilute the prolific volume of art work. I was not deterred, and in these creations aspects of my personality were laid bare in front of me, manifesting themselves in small ways, such as the way I would lay things out, or my choice of subject, a subjective essence of self visible throughout.*

Figure VI.
Life drawing class portrait, Chalk
on sugar paper. A1 size.

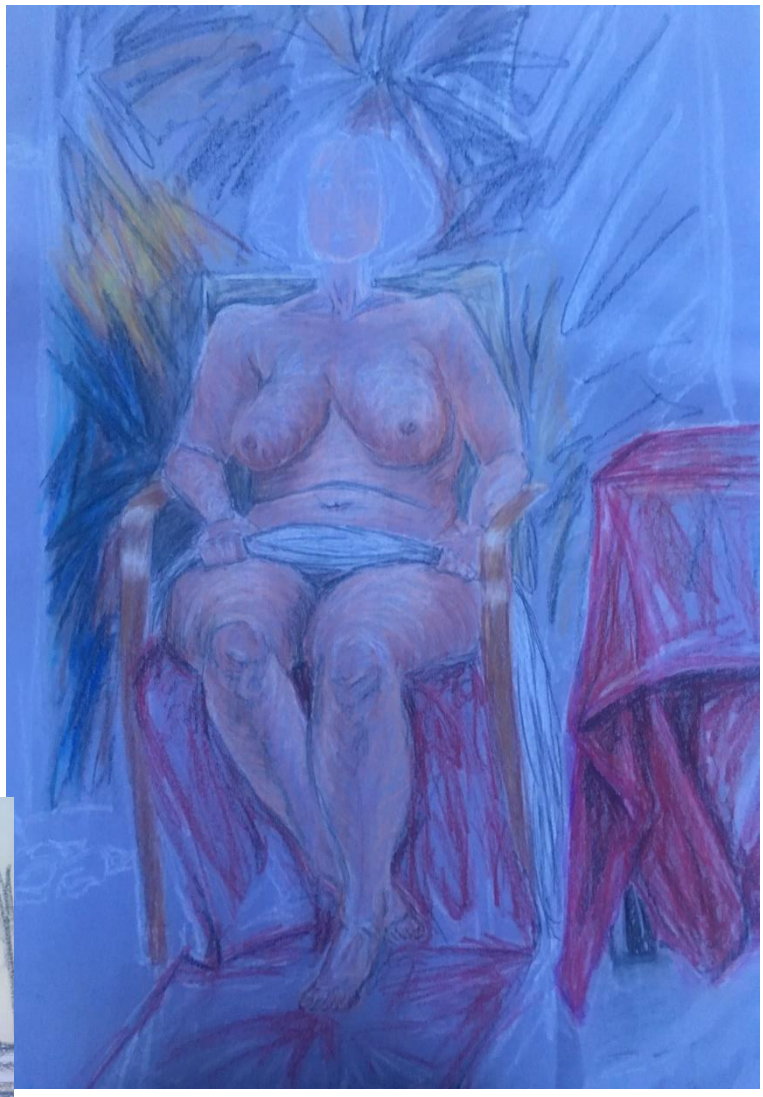


Figure VII. Life drawing class portrait.
Graphite and Chalk

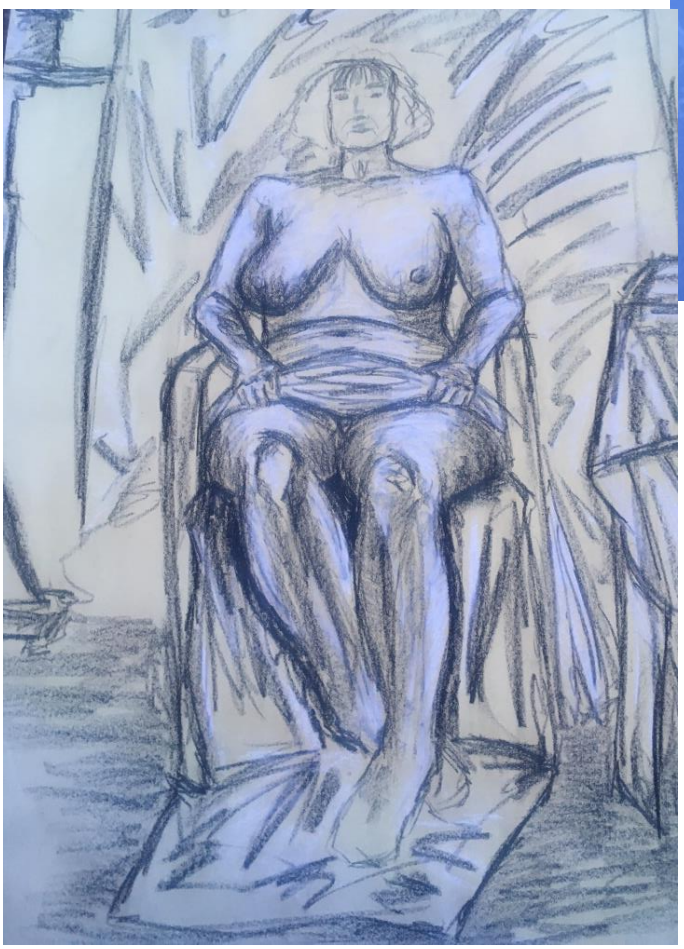


Figure VIII. Life drawing class portrait produced age 18. A1 size. Acrylic.

Figure IX. Harbour study painting, produced aged 18. Acrylic and ink.

The more technically difficult sections, or areas in which I could recall encountering difficulty, were those areas that I had omitted to complete. I reflected that the avoidance of certain features could provide an insight to my CSE at the time, as I recalled believing that I did not yet have the technical ability to complete certain sections or creative challenges satisfactorily. Interestingly, whether this belief had any factual basis or not it was still powerful enough to prevent me from completing the work, and controlling the overall form and outcome of the art work. For instance, the eyes and faces of many of my life drawings were left untouched as I had formed the belief that I could not complete these sections in a technically competent manner. The inclination to avoid that which we feel less confident about, can, according to O'Keefe (2013), be a natural ingrained element of self-preservation against negative thoughts and emotions. However in reconnecting with the sense of failure felt when my art work did not live up to my ideal (Hagman, 2010), I could see that this self-assessment could have informed, or have been informed by my CSE. By this I mean that my general beliefs about my creative abilities may have informed my decisions in the making process, whilst simultaneously my hesitancies, thoughts and experience of this making process may have informed my creative ability beliefs. Whilst many scholarly advocations of risk-taking in the creative process exist (Evans, 2016; Fremantle & Kearney, 2015), this proved difficult and challenging to my creative confidence in practice. I recalled instinctually avoiding areas for potential failure. My avoidance of specific tasks appeared to stem from my belief that I was incapable, or that if I did attempt such aspects and believed the result to be poor, then my creative confidence would be further diminished. I reflected that this posed a sense of risk and uncertainty to my CSE and this also holds implications pedagogically. This approach to practice resounded with some of my observations in the classroom, in which I

would perceive the effects of what I considered to be a 'better to not try, then to try and fail' mentality, as described by Vernon (2002). O'Keefe (2013) discusses the possibility either to interpret perceived failure as an indictment of deficient abilities or to consider it "as an opportunity to learn and improve." (p. 120). Yet arguably all forms of creative practice involve elements of risk-taking, in that they expose one's successes and failures, often in the company of peers, and not only test ideas but ultimately one's sense of self (Deacon, Dunhill & Farthing, 2016). The vulnerability of creative practice in light of self-perception is illuminated here and this was a sense of exposure I often felt, and which was embodied for me in the circumvented sections of my creations evident in figures VI – IX. I explored how this was experienced during the trajectory of my life, as my practice developed and mutated.

Artist-Teacher Dichotomy

During the retrospective of my past practice, charting my artistic journey and interpreting the stories it might tell about my creative confidence, I juxtaposed my creative productions from my childhood years with more recent productions. This illustrated the distinctive modifications I had made to my practice and enabled me to reconnect with the thoughts, self-perceptions and emotions surrounding such practices through the responsive alternative narratives. I felt it was possible to detect the "recognisable trace that every artist leaves in his work" (Eco, 1989, p. 165) as a certain aesthetic sensibility inherent in my artistic approach. Yet despite this recognisable thread permeating my creations, the variation in style and form of my art work was noticeable; paradoxically my work felt both varied and consistent. My more recent art work, produced

during my master's degree appeared much more muted, subtle, abstract and ambiguous. Contrastingly the current practice I had produced as a teacher, as exemplar material for lessons, was much more colourful, visually complex and representational in nature. This revealed to me the influence of context, as my practice had morphed and adapted to the situations and settings I had found myself in. Yet it also caused me to reflect on how this pervading influence of context engendered my creative confidence, as well as the visual format of my productions, evoking memories of my transition from an art student into the world of teaching.

Figure X. Body of work produced during my master's degree.

Figure XI. Abstract 3D drawing.

Figure XII. Series of porcelain experiments.

Figure XIII. Prints and drawings presented overlapping on lightbox.

Figure XIV. Practical exemplar I created as a teaching aid for GCSE Art.

Embracing a new identity as teacher, my past world of contemporary artist ruptured and shattered. The conceptual emphasis when exploring the possibilities of materials during my undergraduate degree fractured as I entered the secondary school classroom. A brutal collision occurred between the art world I had experienced and the school art environment I was faced with. I questioned how I could even begin to shoehorn my style of art into that which is expected in the institution of school art? My colleagues and the students would realise, no doubt, that I'm not as good at the technical, stylistic, representational approach as them.

This narrative partially exposes the internal conflict I experienced in response to the contrast in my artistic approaches. My belief that my experience as a contemporary art practitioner would enhance my creative confidence in an art education environment was exposed as a misguided assumption. I began to realise that the artistic approaches and characteristics that regulated my practice during my university study were not necessarily transferable to a different context. The

"institutions, rules, rituals, conventions, categories, designations (…) [which produced] and [authorised] certain discourses and activities" (Webb, Schirato and Danaher, 2002, p. 21-22) experienced in my university studies did not smoothly correlate with those I encountered in the art classroom. This created hesitancy and a feeling of diminishing confidence in my understanding of the visual arts. I applied Bourdieu's (1993, 2005) theory of 'fields' to enable my understanding of how my creative approach and resulting self-beliefs were contextualised and framed by the field of practice. Bourdieu (1993) claims "we can use what we learn about the functioning of each particular field to question and interpret other fields" (p. 72), echoing my experience in questioning the field of secondary school art education in relation to university art education from which I had just emerged. Both the art department at my university and in my secondary school art department however did share commonalities in that they both regulated practices through norms and hierarchies and therefore can be seen as fields (Bourdieu, 1993), albeit with different norms and conventions. This transition into a new context and field of art practice had subsequent consequences for my CSE, as it predicated different approaches to and validations of art, and therefore prompted me to re-evaluate my creative abilities according to a different set of prevailing conditions. This departure from my understanding of visual arts when participating in a different field can be seen as a disjuncture experienced when a person with a well-developed habitus is submerged in new field (Reay, 2004). In encountering different fields of practice in my role as artist, researcher and teacher I experienced ascription to the differing conventions, criteria and validations inherent in those fields of practice (Webb et. al, 2002). This fluctuation between distinctive approaches of varying fields, engendered contradictory positions within myself, which defined my practice and creative confidence in contrasting ways

(Meskimmon, 1996). I realised that my relationships with art differed in my role as a teacher researcher and as an artist, defined and shaped by the context, past experience and my habitus, among other variables. Springgay, Irwin and Kind (2005) maintain "to live the life of an artist who is also a researcher and teacher is to live a contiguous life, a life that dialectically moves between connecting and not connecting the three roles" (p. 901). Yet I did not experience a smooth, untroublesome, rational interconnection between these roles and identities. When I began to unravel my self-constructed narrative; that my differing roles, identities and experiences would prove mutually beneficial, I discovered the messy incongruous entanglement of my roles, selves and ideas. This adoption of multiple perspectives prompted questioning around which creative approaches to privilege, knowing that there were no definitive answers. For example, in my teacher training year I was hesitant about which styles and forms of art work to include in my schemes of work and which approaches to creativity to endorse and encourage. My university education had been founded upon exploring contemporary art, which endorsed visual practice as a way to express and communicate perspectives of the world through metaphor and signification, yet the school art environment appeared to me to be promoting creativity as a form of artistic technical skill and tended to focus on more traditional and representative forms of art. Initially I felt more confident in the contemporary approach I had learned at university, having just emerged from this field of practice and being new to a school art environment. I did not feel prepared for the type of technical and representational art that the school art environment I encountered idolatrised and expected. My belief in my creative abilities as an artist, teacher and researcher were therefore all experienced differently, and yet were difficult to separate out: my confidence in one role did not necessarily translate to another. I therefore attempted to track

my sense of my CSE back further, to understand how my childhood experiences may have shaped my CSE and confidence before artist, researcher and teacher roles were adopted.

Cultural context: Childhood experiences with art

In response to my research aims, I reflected on how my family history and memories have simultaneously transformed and situated my CSE. The exploration of how my autobiography has shaped my creative practice and self-beliefs can only ever be partial, due to the enormous volume of history and experiences to consider (Grenfell & Hardy, 2007). Therefore in line with my research question, I selected fragments of experience from my childhood that I felt were most influential in the construction of my CSE. In researching early experiences, I considered there were correlations with the theory of habitus, predominantly acquired in childhood through emotion (Reed-Danahay, 2005). This emphasised the significance of investigating my feelings both as a form of acquisition of habitus and one that simultaneously shapes habitus and gave further incentive for "remembering (…) life experiences, and (re)searching [one's] past, through a/r/tographic enquiry" (LeBlanc et. Al, 2015, p.369) through researching memories. I therefore selected memories of childhood encounters with art in order to see how my CSE may have first emerged and then analysed the narrative of these memories in relation to my research questions.

The pre-school mosaic mural workshop was an invitation to the world of possibilities… they seemed to stretch out before me in a vast array of colours, materials and ideas to be

explored. Inhibition was not an option. My creations were kept, encouraged, pictures went up on the wall and my pride hung with it. "Helen's the artistic one in the family" they would say. I would rely on the trust I held in my family's evaluations of my abilities. Relentless drawing and exploration of materials prevailed in an attempt, perhaps, to almost prove this to myself and my family. How could I let them be wrong about me? Religious studies homework was something to be cherished as it would usually involve an A4 illustration in my RS book. As soon as I arrived home from school my lunch bag was instantaneously discarded in the hallway and I'd run to the dining room table to start the illustration immediately. Hours would be spent, dinner pushed aside. An illustration with as much detail as my imagination would muster could be craftily developed, enveloping the entire page so that not a millimeter remained uncovered. The pages so meticulously worked, indented by the pencil marks in their texture. "Excellent, beautiful drawings Helen" were the corresponding teacher comments in my primary school exercise books.

Analysing this narrative, I reflected on the factors that I felt were most influential to my CSE. The social recognition and almost labelling of my artistic nature felt quite powerful in determining my sense of self and my abilities. A psychological stamp of being the 'artistic one' may have inked into my mind from childhood an identity and form of deeply embedded CSE. I felt the social recognition and encouragement of my abilities was highly influential to both my motivation to create and also my self-perception of my creative ability. This lived episode "obliges me to situate what I am in the perspective of what I have been" (Freeman, 1993, p. 29) enabling me to identify

how my CSE has unravelled over time and how it has been borne out of an accumulation of past experiences. I considered emotions to play a fundamental role in my constructed self-narrative, sense of self and habitus acquisition. I recalled childhood emotions of motivation and confidence, cultivating a seemingly uninhibited belief that I could create powerful art works which. This resonates with Csikszentmihalyi's (1996) assertion;

> "More than money, or power, it is the feeling that there is something important that needs to be done and that they are the people who can do it, that prompts creative people to take up such assignments" (p. 7).

This statement locates the potential of emotions to contribute to motivation and a sense of our abilities. This related to my experience, as my feelings of pride when my creative productions were praised and encouraged seemed to increase my desire to create. Feeling like I was made to create, as Csikszentmihalyi's (1996) suggests, may have also come from the internal label of 'artistic one' further prompting me to engage in art activities. This cultivated a belief in myself which made me feel happy, secure and proud and these emotions could also be contiguous to my self-efficacy and motivation (Bandura, 1977; Zimmerman, 2000; Chirivella & Esquiva, 2012) and thus are viable research data (Barone and Eisner, 2012). Yet whilst emotions are related to and constituents of CSE, they are still distinct from CSE in that they are not the same entity but are interrelated (Bandura, 1997). In unpicking my 'emotions' as a way of understanding my CSE, it seems prudent to analyse their sources, as well as their effects. I questioned what had elicited such feelings, and discovered that emotions can emerge from believing thoughts and be seen as "embodied thoughts" (Rosaldo, 1984, p.143) as they rely on thoughts, whether conscious or subconscious, in order to emerge (Elkrief, 2012). I considered that my family and teachers'

encouraging appraisals of my creative abilities may have given rise to a positive internal self-dialogue, which then formed feelings of pride and determination. This resonates with Elkrief's (2013) assertion that our self-efficacy is not only responsive to our personal aspirations but also what ambitions are socially endorsed. For Bourdieu and Whiteside (1996) this social endorsement can reveal "a hope or an ambition as reasonable or unreasonable" (p. 5) and this can be paramount to one's motivations, choices, ambitions and sense of self. In the narrative above, it became apparent to me that my artistic ambitions were endorsed and expected of me through phrases such as 'Helen's the artistic one' and the appraisal for the many hours spent at home drawing. My perception of my creative abilities and potential, could therefore be seen as sensitive to this social habituation in the form of encouragement and feedback I received.

Thus the social recognition of my creativity was a factor that may have facilitated my construction of self as a creative practitioner and resulting creative confidence. This took various guises, for instance, in the form of feedback, achievements, encouragements, non-verbal communication, such as the display of my art work at home by my family members. Zaidel (2014) outlines the significance of recognition by others and adoption of creative ideas as the new status quo, as an integral factor to motivation. Praise could be a motivating factor which can influence one's self-efficacy creating achievement related emotions (Weiner, 1985). Bandura (1977) identifies praise in the context of self-efficacy as 'verbal persuasion', where people are socially conditioned to believe that they have the ability to overcome challenges, which can enhance motivation (Gagné and Deci, 2005). I felt the encouragement of my creative abilities made me feel more confident in my capacity to create. Eden and Zuk's (1995) research found increases in confidence and self-

efficacy post positive feedback and this correlated with my experience. Therefore I began to see this 'social confirmation' (Barone & Eisner, 2012, p. 53) of my abilities as integral to my view of self. I felt that others' perspectives of my creative ability were more reliable than my own, which I considered clouded by familiarity, bias and subjectivity. I often felt that I had spent two much time with my work and has such an intimate relationship with my art practice that I found it difficult to evaluate it more objectively. Similarly my students would often indicate similar dispositions, saying they had spent too much time looking at their work to tell if it was of any quality or credit to their ability. Whilst I acknowledged that no perspective could be fully reliable or objective, in light of my epistemology and ontology, I still felt that determining my CSE on the multiple perspectives I had elicited from others would provide a better insight into my creative ability than purely my own judgements. Comparatively, students may be in a similar disposition and thus place greater emphasis on the teacher's interpretation of their practice rather than their own opinions. I felt that in my self-assessments of my creative ability "there [was] always an aura of indeterminateness and uncertainty – all conditions favourable to intense emotional stir" which equates to 'disequilibrium' (Dewey, 1934, p. 237) as I could not always see through the disappointment, frustration, excitement or pride to determine the quality of my work. Thus I began to construct a self-narrative of my creative ability from the fragments of praise, criticisms, feedback and judgements of my practice by others. This assemblage of interpreted information from others assisted me in forming a picture of my creative abilities. Yet Bandura (1977) warns that when self-efficacy expectations are engendered by others they are likely to be less embedded and easily extinguished by disconfirming evidence, than self-perceptions which are grounded in one's own accomplishments and experiences, such as grades and attainment. This

indicates that self-efficacy perceptions arising from such comments can be abstracted, as they are not based in experience with practice, but rather interpretations of it. Yet accomplishments and experiences can also be social, as grades can be interpreted in relation to others and it could be argued that it is only through social grounding that these accomplishments or experiences are given meaning when internalised in CSE. Considering this social scaffolding of CSE, I began to explore comments and feedback I had received in relation to my visual arts practice and how this may have provided social confirmation of my ability.

Criticism

I reflected on the numerous instances that I felt my creative confidence shrink in response to criticisms. Criticism can be thought of as unavoidable in social life (Marsden, 2015) and can be constructive and yield many benefits, yet it does have the ability to "[decrease] perceived competence (…) leaving people [demotivated]" (Gagné and Deci, 2005, p. 332) which I have encountered in both my visual and teaching practice. On numerous occasions I felt demotivated and incompetent in response to critical feedback I had received. However I considered that these emotions may have been engendered by the innate desire for approval and the requirement for sociocultural validation and approval of creative products (Perry-Smith & Shalley, 2003). What I found more thought provoking however, is that the demotivating effects of these criticisms of my creative practices were experienced fleetingly, as I continued engaging in arts practices. However I have also experienced moments where criticisms of my practice have been

motivational and helped me to refine my practice and boost my creative confidence. Yet the effects of such criticisms were unavoidably mediated in relation to a host of factors, such as my relationship with the person providing the feedback, the settings in which the interaction took place, the methods through which the feedback was communicated, alongside a host of other variables. Therefore the socio-culturally saturated conditions of the feedback informed the way in which it was internalised and how it thus gave way to new beliefs and emotions regarding my creative ability. For example, the praise from my teacher regarding my 'beautiful drawings' and from my family for my 'artistic' talent was readily absorbed into my sense of self as I trusted these adults and their assertions. My relationship with my teacher and family built on familiarity and trust could therefore have contributed to me investing belief in their encouraging assessments of my creativity. Elkrief (2013) argues that if feedback does not match our view of self, then this information is filtered out, creating an impasse for it informing one's self-efficacy. This drew my attention to the power of belief, as when I invested belief in the reliability of others feedback, criticisms or evaluation of my abilities, I absorbed these views of my abilities as my own. However beliefs do not emerge in a cultural vacuum and are shaped and reformed through transition from childhood into adulthood. This is also an example of a habitus constituent (Bourdieu, 2005), as this form of dialogue, social endorsement and resulting emotions thus may have embossed these beliefs into my sense of identity without my conscious awareness. I therefore attempt to trace back my beliefs and how they were re-inscribed as I transitioned from childhood to adulthood.

Shifting perceptions – transition into adulthood

It doesn't look right, I can't do it, what's the point? I used to think I was good at art but now I'm starting to realise I'm not. There's no way I can draw as well as my friend Kat can. I tried to bite back the tears feeling frustration and disappointment bubble away inside me. The urge to destroy my work growing deeper.

I wrote the above vignette responding to my memories of art-making as a young adolescent, having not long started secondary school to reconnect with how my transition from childhood, to adolescence and adulthood permeated my self-perceptions and creative confidence. I experienced shrinking and fading confidence in my creative abilities as I entered adolescence. Picasso once stated "Every child is an artist. The problem is how to remain [so]" (N.d, as cited by Walling, 2009, p. 26) and this resonates with my experience as I felt I did not retain the creativity I once possessed. According to Carey (2006) this is not an isolated experience: "Many children come to the threshold of artistic flowering and then fall away. Around puberty there is a 'universal change' from natural participation in artistic behaviour to inhibition, abstract thought, and a failure of creative enjoyment" (p.110) and this decrease in enjoyment is certainly conveyed in my experience expressed in the previous vignette. Similarly Adams and Owens (2015) discuss the "perennial problem of children's loss of confidence and disillusionment with their drawing ability, a culturally dominant trend in the UK" (p. 74), situating my experience within cultural domination, in which I am constitutionalised by the country and culture in which I am immersed. Such an assertion also foregrounds what I perceive to be a recurring issue in my role as art teacher, children's confidence in their drawing ability as they transition through secondary school. In my experience the tendency for my students and acquaintances to use their

assessment of their drawing ability as a foundation for their general view of their creativity, has been startling for me, especially in light of the limitations this can impose on one's conception of creativity and consequently one's creative confidence. If one considers creativity to be premised on the skill of drawing, then one's CSE could be limited solely to their assessments of their drawing ability, potentially restraining their self-perceptions. Whereas if a broader view of creativity is embraced then self-assessments of creative abilities would be premised on a diversity of creative tasks and skills, potentially cultivating a more balanced view of one's creative abilities, founded on a multiplicity of information. I felt this perspective was well articulated by Craft (2005) "a narrow approach to evaluating creative activity has the effect of restricting what we value as creative, with the potential of putting up, perhaps unintentionally (…) barriers. (…) if we define creativity in a plural way, then the inhibition of the creativity of some (…) [could] be avoided" (p. 116). Pedagogical implications are also incited here as advocating a broader conception of creativity in the classroom may promote creative confidence to be cultivated in an open-minded manner. This is something I began reflecting on as I transitioned from adolescence to adulthood, realising that my previous inhibitions and doubts when creating were mainly founded upon a narrow view of my creativity as my ability to draw photo realistically. As I began taking more risks with my art practice, being introduced to new media and ways of thinking about and approaching art more broadly during my later secondary school years and Foundation Diploma in Art and Design at college, I began realising that my previous assessments were very limiting. Yet this also led me to perceive that definitions of creativity and consequential self-evaluations of it are also conditioned by shared social conceptions of creativity and social comparisons. Whilst I may have been consciously expanding my conception of creativity and

therefore embracing a more expansive view towards my creative abilities, this still did not prevent me from determining my creative ability in relation to others. Therefore these notions of creative ability and resulting CSE can be identified through social comparisons and competition.

Social comparisons and competition

I felt that social comparison and competition was one of the influences to my CSE. In revealing the myriad reasons for the well-documented shift away from artistic and creative confidence as we transition from childhood to adulthood (Shapiro, 2017; Walling, 2009), Webb-Williams (2007) points to the effects of social comparison as partly accountable. I could relate this to my own experience of judging my art work and creative ability socially. In September 2016 I participated in a sculpture workshop led by an artist for adults. The workshop focused on the use of wire sculpture, adorned with fabric and wax. I attended the workshop with two of my friends who are also secondary school art teachers. There were approximately twelve participants in the workshop, all female, approximately half of which were art teachers. I reflected on how my experience was interpreted through "the inner workings of the social context" (Pitard, 2016, p. 3) to influence my CSE.

> *Excitement and anticipation as my eyes feasted on the skilful constructions of the artist. Techniques were discussed and taught, I immediately absorbed myself in the act of*

creating my sculpture, rendered childlike again in the plethora of possibilities. The creative opportunities from the materials begged for release, I could not get my hands to work fast enough. So captivated that I failed to look up, stand back, and judge my work. By the time I came to do so, my eyes were met with a host of supremely more sophisticated, skilful and creative productions of my peers. In the blink of an eye the judgement was made; my work was rendered inferior. I had added too many layers of fabric and colour to my work. The emotion was crushing. My peers offered gentle words of encouragement which I knew were empty. They probably realised I'm not very good at art. Resolving that I would never attempt such work again, frustration burned at the liquid in my eyelids. I could not help but wish I had never laid eyes on the others' art work.

I recall feeling less confident in my creative ability upon leaving the workshop. The social conditions, and subsequent social comparisons I made were experienced as fundamental to my interpretation of the workshop; I felt that if I had been creating art work in an individual environment my creative confidence may not have depleted in relation to social comparisons. My emotions of frustration, disappointment and demotivation were felt to stem from my social comparisons and this aligns with Festinger's (1954) stance that social comparisons with similar others can result in strong emotional experiences. Elkrief (2012) explains "We consistently label people, actions, words, situations, and events as "bad", "not good enough", or "wrong" (…) as if they were facts. Then we experience an emotional reaction to these labels, and we treat ourselves and others according to them" (p. 105) suggesting our self-view is founded upon our internalised judgements and subsequent resulting emotions. This perspective prompted me to

consider how I had 'labelled' my workshop production in derogatory ways responsive to the subjective comparisons I made to other workshops participants' sculptures and, like Elkrief (2012) suggests, this prompted an emotional response and altered view of self. Furthermore I readily believed these judgements I had made without consciously questioning their assumptive foundations. I then continued to make decisions informed by my unquestioned beliefs, such as deciding not to complete my wire sculpture, or attempt similar practices again, indicating these internalised perceptions made responsive to social comparisons had demotivating effects and informed my CSE.

I reflected that my expectations greatly influenced my experience of the workshop and consequently altered my resulting self-perceptions. This existed in varying ways such as, expectations of myself, others and my perception of other's expectations of me (Stangor, Jhangiani & Tarry, 2014). These were all factors that I felt were influential to my CSE. Csikszentmihalyi (1996) discusses the influence of others' expectations of us on one's creative performance, which can be seen as powerful in their ubiquitous existence in our social interactions. When reflecting on my workshop experience, I felt my interpretation of others' expectations of me informed my own expectations of my performance. Again I had gleaned information from others about my creativity and imposed it into my self-beliefs. According to Bong and Skaalvik (2003) self-efficacy is partially determined by "what [one] believes they are capable of, how they view they fare in comparison with others, and how they judge they are viewed by others" (p. 2) which reflects the comparisons and expectations from others that I felt I encountered during the art workshop, and other occaisions. I felt that these social expectations

formed a psychological 'press' (Leytham, 1990) which affected my perception and informed my expectation of my creative ability. My assumptions regarding others' expectations of me as a creative practitioner, made my perceived incompetence feel more embarrassing, as I suspected I did not conform to the ideals I believed they expected of me, contextualised by my role as an artist and teacher of art. Although there was no factual evidence presented to me for developing this belief, this judgement about social expectations engendered powerful emotions and CSE beliefs. Subsequently I feared others' expectations of me would transform in light of my incompetent creative performance, to accommodate less complimentary perspectives. Eco's (1989) assertion that a work of art does not stand alone, but in fact can become a visual expression of the artist's personality, illuminates the social risk involved in exposing such practices. Perceiving my art work as an exteriorization of self, rendered the act of publicly creating or exhibiting my visual practice as vulnerable; it incited the notion that not only would others judge my work, but by extension, also myself. Embarking on this creative process in a social domain made me feel vulnerable, as it exposed the danger of my practice inviting social judgements, which could consequently alter others' views or expectations of me and my own self-perceptions. Such a revelation provoked empathy for my students, whom are subjected to constantly creating in the public environment of the classroom, in which their productions are exposed to others' judgement. These social judgements are ubiquitous in the classroom environment in which students and teachers judge performance and ability.

Furthermore these expectations contributed to my emotional response, as when my optimistic expectations were contradicted by my interpretation of my creative performance in the

workshop, my sense of disappointment was exacerbated. I reflected that had my expectations aligned with my interpretation of my performance, I may have been less emotionally affected. For example, had I anticipated to perform well and then judged that I had done so or had I expected to do poorly and subsequently believed I had, then I may have experienced less emotional tumult. Whilst such a reflection is hypothetical it provides a source of contemplation on the regulatory function of expectations in relation to self-efficacy, and enables me to visualise my CSE as imperceptibly intertwined with my expectations, which together may form a complex symbiotic relationship.

Other factors which may also contributed to my emotional response in the workshop could be an underlying urgency to find ease within a social space, whilst simultaneously asserting my individuality (Grenfell & Hardy, 2007). This desire to be socially accepted but simultaneously make original contributions returned me to Cropley and Cropley's (2008) paradoxes of creativity. It also exposed the social vulnerability inherent in such visual, accessible and social practices that I experience in the art workshop, in which the art work is plummeted into a social network which poses a risk in its potential rejection or appropriation. I felt that the integration of different social beings with different habitus, perspectives, values, judgements, ideals and expectations served to construct values and regulatory processes (Gagné & Deci, 2005). Bourdieu's (1993) theory of 'Fields' can synthesise these complex social pressures, expectations and social comparisons I encountered. Crossley (1999) explains;

> Participation in a field entails tacit acceptance of the arbitrary goals, values and rules it involves, a 'belief in the game' or illusion which is, at the same time, a precondition for the existence of that 'game'. Moreover, different fields, like different games, require different skills, dispositions and resources from their participants (…) they both shape habitus and elicit and constrain (…) actions. (p. 649-650)

This suggests that the aims and ideals of a field need to be *believed* in in order for it to exist, thus one must accept the criteria, values and goals implicit within the field in order to belong within it. These beliefs can then influence and regulate behaviours. Applying this theory to my experience, I can identify the art workshop as a 'field' of practice governed by certain unarticulated, societal expectations and regulatory norms. For instance, the desire to aspire to a common goal of imitating the artist's mixed media sculptures and thus implicitly applying the aesthetic criteria embodied within her exemplar piece could have been regulating features. Additionally the heirarchial social structure of an artist who manages the workshop providing elements of interdependency and competition also aligns with Bourdieu's (1993) description of fields. In this context what is produced in the workshop only acquires value through it as a field of practice, and in this art workshop the creations participants made can be conceived of as the 'goods' acquired value judgements through the social context. In this sense the art works are judged in a complex social network and "divided between conscious and unconscious motivations—between physiological processes and social constraints" (Barrett, 2015, p. 102) divided by personal preferences, aims and approaches to practice and the norms and expectations activated within the field. Therefore there was a tension between belonging and

conforming to the norms established in the workshop and privileging my own unique approach in the art work. Within this field where I interpreted that technical skills displayed in the exemplar were valued I subsequently gauged the competence of my art work in relations to these values, developing a view of limited success which deteriorated my creative confidence.

Social comparison translated to some of my pedagogical experiences, such as when students would communicate an assessment of their creative abilities in relation to that of their peers. I would often witness students engaged in a creative activity, pause to compare their creative productions to those around them. I questioned how these experiences may be internalised and what their consequences would be for CSE. My experience indicated that these social comparisons could affect CSE in varying ways, such as encouraging or damaging confidence in one's ability to create. I could recall conversations where students had articulated that their confidence was diminished when they compared their productions to that of their peers in a classroom environment. Webb-Williams (2007) contextualises this as a commonplace occurrence in the classroom:

> Social comparison allowed pupils to gauge the quality of their work immediately (…) if that social comparison perception was ill-judged or based on incorrect information then pupils incorrectly assessed their work. It is incredibly difficult to accurately gauge others using limited information, yet it appears that pupils are doing just that on a daily basis. (para. 19).

This indicates that the ground on which social comparisons are judged is not always reliable or objective, but is richly biased, subjective and culturally orientated. Yet despite the unreliable nature of making these assessments of others' work, social comparison still appears to prevail in practice. I considered that it is particularly prominent in the domain of the visual arts, which according to Grenfell and Hardy, (2007) by its definition indicates the necessity for an audience, in which the visual immediacy of the work allows judgements to be passed instantaneously. Farthing (2016) discusses the prevalence of social comparison in an art class environment, in which "you can actually see how good your drawing is relative to your peers. Most students in other disciplines don't ever see that" (p. 56). Although my experience in the classroom echoed Farthing's (2016) assertion, as I often witnessed or heard indications that students were comparing their art works to each other's, I found his latter assertion contentious. Taking the performing arts, physical education, and design technology as examples, I reflected that in these disciplines it could be possible for students to visually compare their performance with that of their classmates. Particularly in my experience teaching visual art it was often possible, and commonplace for students to be inclined to use "one sweeping glance, or a concerted look (…) [to offer] a sorting and comparison" (Bishop, 2005, p. 71) to contextualise and situate their ability. This is potentially problematic given Barone and Eisner's (2012) warning that visually ascertaining the quality of an art work involves complexity, which is more than can be "resolved in a single cursory viewing" (p. 60) highlighting the unreliability of such judgements. Whilst aesthetic experience of art and interpretation of it cannot immediately offer an overall judgement of the maker's creative ability, this does not mean to say that the temptation to judge art works in this

way is not prevalent. For instance, Owen (2011) claims that after examining gallery visitors' behaviour most people only stopped to view art works for less than two seconds before moving onto make a cursory viewing of other art works. This temptation to make instantaneous discernments indicates that 'ill-judged' perceptions of others' and one's own abilities may arise (Webb-Williams, 2007). Such a predicament adds further complexity and tension to CSE beliefs.

Yet it may be possible to conceptualise social comparison as motivating influence, particularly if students are enthused by notions of competition with their peers, or are encouraged by perceptions that their ability supersedes that of their peers. Again Bourdieu's (2005) theory of habitus can be seen to surface here, locating one's life history, context and culture as factors which may frame and construct such perceptions. For example, some may perceive competition as motivational and others may not, depending on a range of variables. Elkrief (2012) similarly asserts "since we all have different genetics and life histories; it is always possible for other people to label the same facts differently. We can all have different definitions of what types of actions, words, appearances, situations, or events qualify as 'bad', 'inappropriate', 'unattractive'" (p. 126) due to our habitus and individuality. Therefore in order to examine where these perceptions may arise from further, I aimed to explore my thoughts during the process of creating in the ABR, analysing how I was interpreting my creative experiences and process.

Exploring thoughts and beliefs during the creative process

Initially I documented ideas for artistic methods of responding to my research questions, through sketching several ideas in my sketchbook, many of which did not come to fruition. This approach was premised on having developed a clear subject (CSE) and attempting to create art works which responded to this theme. The following vignette traces my experience of formulating ideas in the initial stages of the ABR.

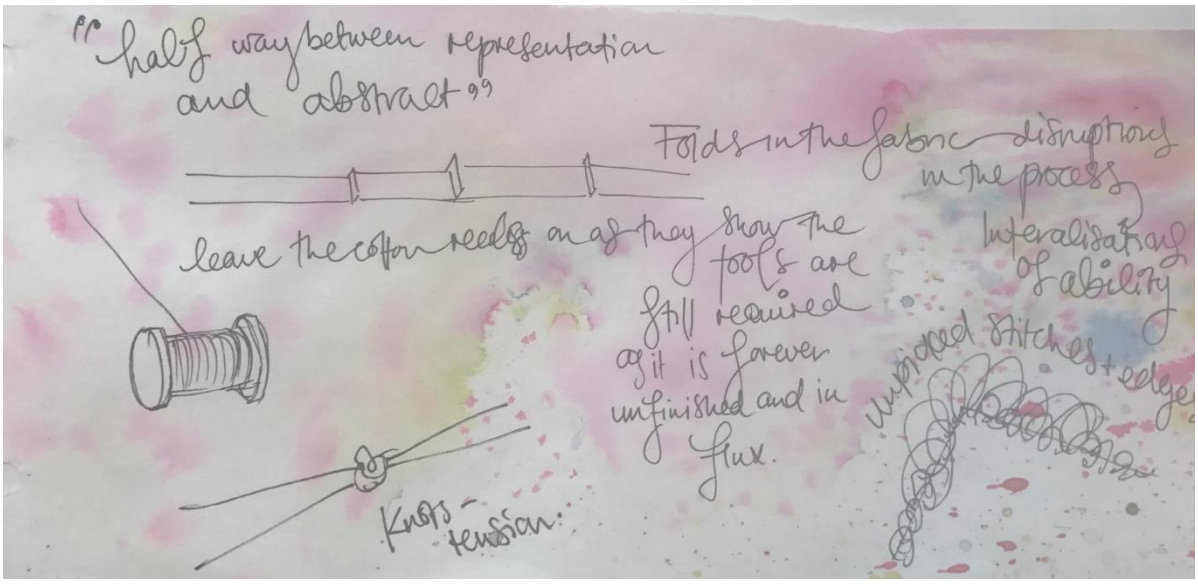


Figure XV. Sketchbook page from Arts-based research, detailing ideas for an installation and possible lines of enquiry to visual investigate and explore CSE. This documents some of my initial ideas contributing to the 'Experiential connective components installation. This had just been completed before the following thoughts occurred to me, presented in the vignette.

> *I have hundreds of bad ideas to one good one. Plunged into an unending laborious process where I am plagued, daily, by a swarm of self-doubts. These self-doubts parade themselves as innocuous, natural internal criticisms, but imperceptibly they*

insidiously erode my confidence to create. My artistic identity is in flux, it has escaped in the journey of mistakes and hesitation, meandering further away from me. Maybe I was never cut out to be an artist in the first place. I don't know where to begin but whatever I make it won't be as creative as my previous work. My past experiences haunt me; they accumulate into a mountain over which I cannot climb.

The vignette revealed to me some of the tensions, complexity and multiplicity arising from my ABR encounters (Roth, 2009). The issue of prior attainment was a factor which was felt to influence my perception of my creative abilities and hinder my confidence during the initial stages of the ABR process. Bong and Skaalvik (2003) contend "[Self-efficacy] beliefs and perceptions about self (…) are heavily rooted in one's past achievement" (p. 2) indicating the indissoluble connection between my past achievements and my current CSE. Bandura (1997) and Gerhardt and Brown (2006) state that past attainment that is perceived as positive or successful and can enhance ones' self-efficacy, creating an increase in confidence of future successes. Furthermore the better we believe our performance to be in a particular domain, the more we enjoy engaging in activities within that domain, according to Csikszentmihalyi (1996). Interestingly, both these theories contradicted an smulatneously cofnirmed my experience, as I found a correlation between students who appeared to or claimed they enjoyed art and thought they were good at it, yet conflictingly in my experience as an artist my past achievements were interpreted as an inhibitor, due to their potential to render my current practice inferior by comparison. The previous success I had achieved in my creative endeavours was felt to raise my expectations for my current creative endeavours, and in practice I felt these expectations were

insurmountable and unachievable. This resonated with song lyrics in Eminem's "The way I am" (2000), in which he raps about how he feels under pressure that he will never be able to top his previous big hit song. This universalised what I had contemplated to be a unique, personal and isolated experience. Consequently it also occurred to me that the relationship between my past performances and the confidence I held in my current abilities existed in other areas of my life, such as my hobby of running. Participating in the Chester Half Marathon in May 2016 filled me with an enormous sense of achievement and confidence. I was thrilled with my race time result and felt this perceived success benefitted my self-efficacy regarding my running ability. When encouraged by my friends and family to race again the following year, however, I was reluctant; I felt the result I had achieved was no longer attainable for me and that I would not have the ability to match or exceed my past performance. Whilst I contemplated this was just my subjective interpretation of my ability, it was powerful enough to affect my choices in my evasion of participating again. Such a reflection was illuminating in dispelling the theory that prior achievements engender confidence, motivation and increased enjoyment universally.

Prior to embarking on this self-study, I had the assumption that the more knowledge I acquire within a domain, the more confident I would become of my ability within that domain. Yet this assumption was exposed and fractured during the research process as I felt my 'knowledge' of artistic techniques, approaches, and art works engendered self-doubt and reluctance to create as I idolatrized art works, creative theories and knowledge of artistic approaches. Shapiro's (2017) belief that knowledge can override risk-taking and experimentation, creating an impasse to new ways of thinking, is summed up in his declaration "expertise is the enemy of creativity"

(para.6). While I considered such an assertion to be contentious, in its conflict with education aims, and my role as a teacher and researcher attempting to develop and facilitate knowledge growth, I could also relate experientially to such a standpoint in my role as an artist. I felt my artistic practice was overshadowed by my awareness of the work of great artists and sophisticated theories, which, having perceived their ingenuity, I felt I could not begin to match in my practice. Here the notion that competence is assessed within the context of previously imbibed knowledge (Grenfell & Hardy, 2007) overlaps with Rosenberg's (1949) theory of 'expertism' as a psychologically restrictive factor and a "retreat from problem solving" (p. 21) in which knowledge of the domain can promote familiarity and obscure perception. I considered that this theory exalts the novice, as more alert and receptive to challenges, in contrast to the expert who is well acquainted and thus blinded to new perspectives by their engrossment. This view was supported by Morley (2017) who claims those with a vague knowledge can more harmoniously approach art practice than those who are impeded by a conscious, analytic framework of knowledge. This relates to my own experience, as my creative insights began to appear to be harder to come by, and more inhibited with my increasing experience of arts practice and knowledge of the field I acquired. Cropley and Cropley (2008) encapsulate this paradox, contending "creativity is inhibited by knowledge [and simultaneously] requires extensive knowledge" (p. 357) and this enabled me to perceive the tension rife in creativity and its relationship with knowledge. This reconsideration of my prior knowledge as an inhibitor of my creative process provided a "disruption to perception" (Boulton, et. al, 2016, p. 201) as it rendered my prior assumptions about knowledge development as erroneous. Through this I found further impetus for seeking "a loss, a shift, or a rupture where in absence, new courses of

action un/fold" (Springgay, Irwin and Kind, 2005, p. 897) and developed ideas for practice that were more process and installation based. Through developing more open-ended approaches to practice, that I had not previously encountered and were not inhibited by familiarity, I felt myself increase in speed and generation of ideas, developing in confidence. This felt like a bizarre stance, as the creative process was novel to me, yet I felt my confidence increase. The first step of 'action' felt significant for me to develop an iterative, generative process which reinformed my self-beliefs (Pajares, 2002). This experience was analogous to what Rego (2004) describes in which idea and action is cyclical, and leads into a risky corridor of opportunities which compel exploration.

Performing CSE

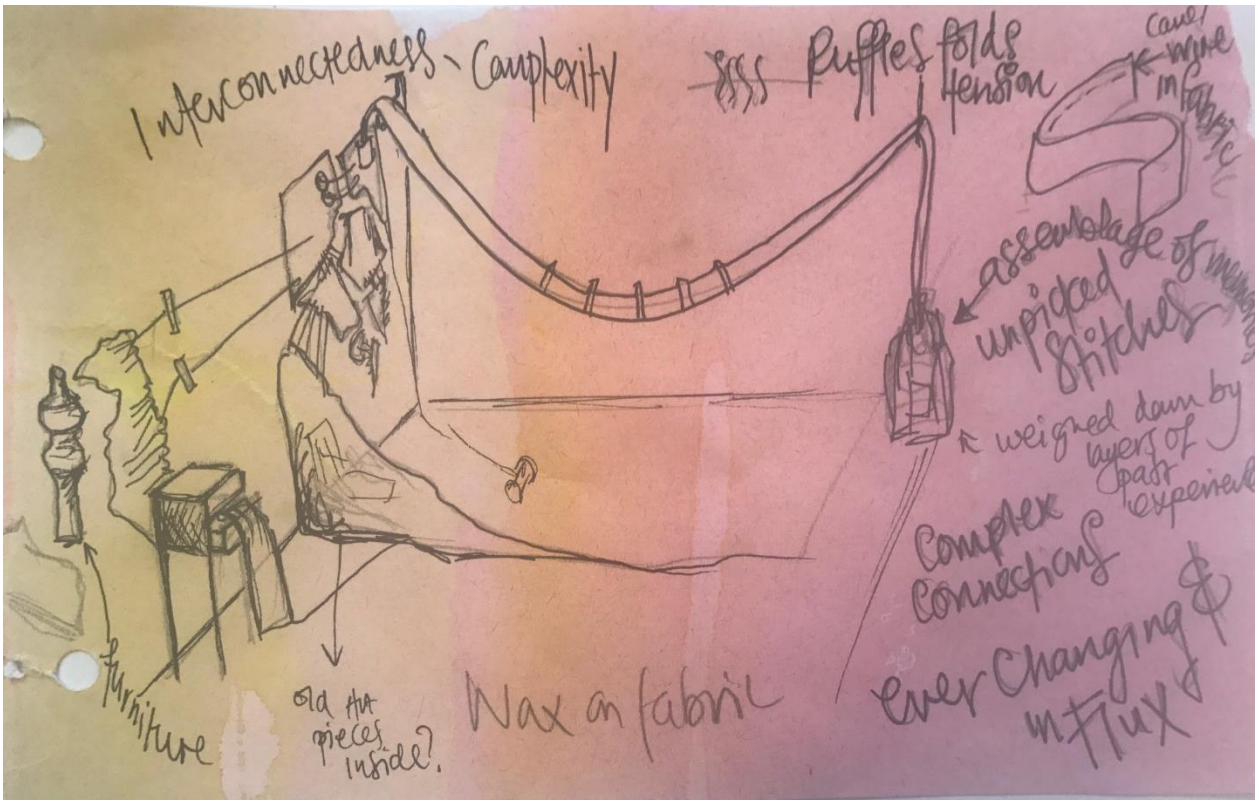


Figure XVI. Installation idea sketch. Sketchbook page from Arts-based research, illustrating an idea for an installation to explore my CSE.

Through processes of sketching and mind mapping I arrived at an idea for my ABR practice. I named this idea for an installation 'Experiential connective components'. Clare Bishop (2005) describes installation art as an immersive environment that the viewer enters which is often theatrical and experiential, heightening the viewers' awarenessof their relationship to a space and the way in which objects or sensations are experienced., In the sketched plan for this immersive and sensory environment, I had planned to create a range of ambiguous 'components' which merge, interlink and continually reshape the space they are situated in. These components would be ambiguous in form, responding to aesthetic intuition and crafted from a variety of mediums, of which textiles was planned to dominate. I envisaged that the constant manipulation of the installation, through distorting, interweaving, unpicking, connecting, unzipping and interacting with the various components would occur through my performance with the installation. This was an unusual approach to practice for me as it involved performance, yet I felt this was necessary to find a process approach that supported the unpredictable multiplicity of the creative process and did not allow prior knowledge to dominate. I envisioned it would enable me to think through the complexity of self-efficacy in an intuitive and open-ended way by moving and interacting all of the components, as a metaphor for the vast array of factors which interlink and inform self-efficacy. Additionally my performed manipulation of the handmade series of components would enable me to experientially explore the relationship between action, self-doubt and creative hesitancy that had previously dominated my art. During the initial stages of this creative process and following dialogue with my supervisors, I felt confident in the personal value I believed the installation piece would elicit and my ability to execute the idea

creatively. This made me feel optimistic and excited and I experienced self-encouraging thoughts, indicative of 'positive self-efficacy' (Wood, Mento & Locke, 1987). However these thoughts and feelings of confidence were experienced fleetingly, as promptly into the process of making the components self-doubts began evolving.

Constant evaluative judgements at first seemed harmless. The background noise of 'that bit doesn't look great', 'your sewing is rubbish' and 'it looks more like a spine' competed with the reverberating sound of the sewing machine. The intensity of the self-doubts amplified as I increased the speed of my sewing in a desperate attempt to rescue my failed attempt. But it could just be the quality of the tools I'm using; this sewing machine is rubbish. Or maybe I'm just not as good at art as I'd like to think. What if everything I ever knew about me was wrong? What if the idea that I am an artist is a lie? If I was creative or artistic surely I'd be able to execute this. The shadow of self-doubt, like an eclipse extinguishes my ambitions. Everything that once held potential is now difficult to see in the darkness. Unlike a momentary passing of a cloud, the trail of hesitation follows me into each experience. Holding the fabric piece, I had just created out in the bright light of summer it seemed to absorb the brilliant glow of the sunshine. I could not help but think it acted as a spotlight to its weaknesses.

This was a powerful and emotive experience which momentarily shifted the way I saw my creative abilities. At the time it felt disastrous and caused me to question my identity as an artist. Yet this was a pivotal moment in uncovering the realisation that I would not be able to make art work that illustrates the concept of CSE but would instead need to completely rethink the process. I framed these thoughts occurring during the process of making through the lens of Schön's (1987) 'reflection-in-action', in which reflections are experiences in the midst of the process and actively influence it. In this instance my self-concept was modified in the face of new information (Sedikides & Strube, 1997), experiences and thoughts, highlighting the significance of each new encounter and the accumulation of these experiences to the construction of one's CSE. I therefore came to recognise the transitional nature of CSE which is responsive to experiences, emotions, encounters and thoughts (Pajares, 2002) as I felt my self-beliefs swiftly adapted, responsive to this experience, amongst many others and became more aware of this constant reappraisal of my abilities. I felt self-doubts and internal criticisms of my practice tapered my confidence in my creative ability temporarily and this aligns with Gerhadt and Brown's (2006) stance that "negative thoughts and feelings lower efficacy perceptions" (p. 47).

I began appraising my art work from the first tentative steps in the process (Hagman, 2010). This is a way of thinking in which I found it difficult to escape my appraisals, especially as I believe part of the process of art is a constant evolutoution which involves reflective thinking and an accumulation of decisions, each which can alter the trajectory of the work, rendering such appraisals all the more significant. As my evalutions began so swiftly into the process I acquiesced

to my perceived inability to realise my intention, by choosing to cease the process. Upon reflection I considered the amount of time I permitted for risk-taking, experimentation and perceived failure was an important influence on my self-constructed narrative. My hesitation when my practice did not appear to follow my intentions after just a few moments of making corresponds with Irwin's (2013) proposition of a "rush to certainty" (p. 200). This desire for instantaneous results in the creative process reverberates with some of my classroom observations, which sometimes indicated to me students' impatience in the creative process when the materials they were manipulating did not immediately yield their desired intentions. According to Barone and Eisner (2012) this "single-minded quest for absolute certainty" (p. 14) does not correlate with process of creative inquiry, which requires patience, time and experimentation. I reflected that this may be particularly prevalent in arts practice as this rush for instant results, could be abandoned in favour of generating "more potential inquiry and illuminates the creation of knowledge rather than stopping at the one 'correct' answer" (Montuori & Donnelly, 2013, p.7) and thus developing a more spacious and expansive approach to creative inquiry. Although in practice it was challenging to adopt such methodology as developing the patience and tolerance for ambiguity involved wrestling with cultural conditioning for instantaneous results, and a conscious emphasis on thinking through practice and process rather than thinking for the emergent productions. Adams and Owens (2015) contend "practice means more than the physical putting into effect of an idea; it goes beyond this to constitute the idea itself: thinking through practice to the point where thinking is the practice and vice versa." (p. 3). This stance proffered two insights, firstly, that art practice can be incredibly time consuming and discouragingly slow and secondly that creative practice should not only be judged

by the result and product of such process but also consider the shifts in thinking as knowledge outcomes and processes. Therefore this promoted my perception of art not as a 'rush to certainty' in which the right answer, or idea is immediately gleaned, but in challenging perspectives, so that thought incrementally moves forward, in ways which promote understanding.

Hagman (2010) asserts "the rush of idealization (…) for the artist especially (…) comes at the cost of hard work, personal vulnerability and even fear" (p. 14). The vulnerability and fear that Hagman (2010) describes I felt was particularly potent in my experience of art in which I encountered fear at the risk of exposing my practice and the risk of my practice not reaching my 'idealisation' after the investment of hard work and time. Furthermore I contemplated that this may have been symptomatic of my students' frustration when embarking on creative processes, as, unlike some methods in other disciplines or tasks, their art practice did not instantaneously elicit results. For me such a thirst for instant results and a lack of patience had significant implications for CSE, as the amount of time allowed to generate creative ideas and practice would often be reflected in the appraisals of one's ability.

I orientated this 'rush to certainty' within the vast influential net of context which is cast over these perspectives, by acknowledging the conditions of contemporary society in which I exist and which I believe promotes a desire for instantaneous results, quick fixes and fast approaches to knowledge and living. Marie Barry (2001) describes this as a paradigmatic shift in society which has promoted faster living and impatience for complex time-consuming thinking. This quick

results approach prevalent in contemporary culture can define compulsory education throughout the world (Hargreaves, 2003), cultivating impatient dispositions and the shortening of time scales for knowledge exploration and experimentation (Hargreaves, 1994). Such a perception is useful in contextualising how perspectives of creative ability may be determined, as it indicates that creative practices such as art may be lesser tolerated in a civilisation which ascribes to instantaneous gratification. My experience also correlates with this, as often in my conversations with acquaintances who would declare themselves as 'unartistic' I would later discover these people had attempted art practices a small number of times and this limited experience promptly determined their derogatory self-perspective of their abilities. I could not fully comprehend how these acquaintances could expect to enhance their creativity without investing self-belief, time and effort into creative practices. Furthermore a desire for immediate results is often apparent to me in the educational context in which I am situated, where data, targets, grades and 'outcomes' provide the point of focus over the journey and processes which lead to these. Yet the antithesis of such an approach, embodied in challenges, disorder and struggle could allow for the birth of resilience, leading to richer insights which "pose more demanding intellectual levels" (Zambrana-Ortiz, 2011, p. 285). If knowledge construction can be seen to involve "[engaging] with a continual process of not-knowing, of searching for meaning that is difficult and in tension" (Springgay, Irwin and Kind, 2005, p. 902), and "venturing into unknown aesthetic realms" (Hagman, 2010, p. 59), then resilience and subsequently self-efficacy can be seen as fundamental to pedagogy. Walker, Gleaves and Grey (2006) concur "success and achievement are generally predicated upon escalating cognitive complexity, grappling with uncomfortable and alien ideas, questioning (…) accepted attitudes, beliefs and behaviours, all

carried out over a very long period of time [thus] resilience is clearly a very important concept" (p. 252) and resonates particularly with this enquiry which has involved a significant intellectual undertaking, and has been one of my most challenging and significant commitments thus requiring a great deal of resilience to persist . Yet through practice I realised that my sense of resilience is intertwined with my CSE, as my beliefs regarding my abilities can determine the amount of resilience I feel and vice versa. In this sense self-efficacy can regulate the varying levels of one's motivation (Putwain et. Al, 2012) and determine whether we believe we can persist in times of difficulty, greatly affecting what one can accomplish (Dweck & Leggett, 1988). These insights apply to my experience ooutlined in the alternative narrative, as my self-beliefs, self-efficacy and constant appraisals early into the process, decreased me motivation and led me to desist.

My perceived inability when creating the experiential components caused me to question my prior interpretations of self and my identity as an artist. Consequently I conducted an internalised search for an external factor to attribute for my perceived setback, which resulted in me blaming the quality of the tools I had utilised. According to Armor and Taylor (1998), people tend to hold optimistic expectations regarding their abilities but when these expectations are seemingly disconfirmed people utilize a myriad of psychological tools to maintain their positive self-beliefs and self-efficacy. This echoed my pedagogical encounters in which students cited external factors as the sources of their perceived inability. Although I acknowledge the reasons for such dialogues could be many and varied, my encounter of a similar experience in my own practice, suggested this was not an isolated aspect of self-image and self-efficacy preservation.

O'Keefe (2013) asserts people may protect their self-image and confidence by seeking less challenging tasks, avoiding the task or refraining to take responsibility for their inadequacies by blaming the tools, situation and conditions. The preservation of positive self-beliefs is a common instinct (Armor & Taylor, 1998), as positive self-efficacy is often conceived of as something to be protected due to its potential to benefit motivation, resilience and achievement (Weinstein, Deci and Ryan, 2011). This suggests our reluctance to change self-views, whether positive or negative, as they provide consistency in one's sense of self (Elkrief, 2012). Gagné and Deci's (2005) assertion that our self-efficacy informs an integral perspective of who we are, partially explains why these beliefs may be protected in such ways. Reflecting on this further I recalled the unfinished life drawing studies I had produced as a teenager and started to perceive the avoided areas which I found challenging as a self-efficacy protection technique. I had avoided that which I felt might lower my belief in my artistic ability. Attempting to maintain a consistent self-view is apparently not unusual although it can often be futile due to the range of factors which can cause one's self-view to fluctuate (Starko, 2013). Furthermore if these self-efficacy beliefs are adapted or modified fear can be induced, as behaviours, motivations and life trajectory can take new directions in response (Starko, 2013). This aligns with Eden and Zuk's (1995) discussion of self-fulfilling prophecy, where people choose to act in line with their view of self, thus proving their self-beliefs correct at every available opportunity. I considered habitus to be highly pertinent to such a theory as the accumulation of experiences and indoctrination in culture can scaffold self-beliefs, interpretations of practice and thus may facilitate self-fulfilling prophecy. For Reed-Danahay (2005) habitus plays a crucial role in the internalisation of self-beliefs which cause people to people activate their destinies in line with their self-perceptions. Such an assertion

illuminates how intertwined habitus, self fulfilling prophecy and self-efficacy are whilst foregrounding the potential significance of my internalisations of the creative experience to hold consequences for my self-efficacy and choices; hw I determine my self-beliefs can inform what goals I pursue (O'Keefe,2013) thus influencing my ambitions, drive and life choices. . Therefore understanding my CSE can assist me in developing awareness of my life choices and goals I have aspired to.

Criteria for making

In reflecting on my practice in the alternative narratives, I was able to "surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and (…) make new sense of the situations of uncertainty or uniqueness" (Schön, 1983, p. 61), identifying re-occurring thoughts and perspectives which dominated my approaches. I identified that my self-evaluative judgements seemed to emerge from my desire to master my intentions and prohibitexperimentation and failure. This drew me to reflect on what markers or criteria I was imposing to make judgements about the quality of my practice and my creative ability. As previously explored, criterion for creativity can be subjective, intuitive and indefinable, yet these misty, subjective benchmarks influence how CSE is constructed and dominate practices. In my visual arts practice I was aware there was a fine line between criteria and preferences as sometimes I found it difficult to decipher whether I had made artistic decisions in line with my personal tastes or in tune with my aims and intentions for the work. Carey (2006) posits "though

preferences between arts, and decisions about what a work of art is, are personal choices that does not mean they are unimportant. On the contrary (…) they shape our lives" (p.173), indicating that whilst judgements based on seemingly involuntary preferential criteria may seem minor they can inform decisions, attitudes, sense of self, CSE and ultimately life trajectories. Therefore these criteria have a much more significant impact than they first appear to have. Moreover in visual practice these culturally conventionalised criteria are transcribed into materialities (Wright, 2017) and given visible or tangible form. For instance, the criteria I impose into my practice, such as metaphorical expression or aesthetic appeal, can begin to control the forms and outcome of my practice and regulate my judgements of such. Although it was difficult for me to recognise what the markers of value for my creative process was and how I was making judgements about the quality of my work, reflecting on my thoughts during the process of making enabled me to get closer to some of these criteria which ruled my approach to art making. Interpreting these thoughts during the making process I identified a reoccurring criterion; the ability I demonstrated to achieve my intentions. According to Ford (1992) this is not an isolated occurrence as "evaluative thoughts [involve] a comparison between a desired consequence (…) and an anticipated consequence" (p. 125), suggesting the ability of the art form to match the imagined or desired intention is a key criterion by which appraisals are made. I could also recall students making statements about the poor quality of their art work and when I questioned such assumptions they would attribute it to not 'looking just like it did in their head'. Students would often get disaffected with art in these instances, displaying frustration at what they considered failed attempts to recreate their internal vision. In my experience, grounding discriminations on these preconceived intentions felt destructive to my creative confidence, as my ability to

actualise my desired intentions conditioned approach to my practice. The approach to my practice, which privileged preconceived meaning and intention, where the medium was manipulated to represent my pre-determined ideas, appeared to hold detrimental consequences for my creative confidence as it was challenging and rigid. Additionally such an approach disregards unanticipated forms and findings as irrelevant, rather than as exciting new possibilities. This form of enforcing pre-determined notions into material forms aligns with Adams' and Owens' (2015) discussion that "the square peg of the creative event is transformed as it is forced into the round hole of a predetermined comprehension" (p. 79), suggesting creativity is illogical, complex and unyielding to predetermined order and can be limited and reconstituted through the imposition of logical comprehension and lack of experimentation. "The indeterminacy of artistic practices" (Boulton, et. al, 2016, p. 212) can therefore cause tension when attempting to restrict such practice into predestined forms and nuances and this discovery was encountered in practice on many occasions where I felt the knowledge I'd developed in the domain, such as of the work of other artists, and conceptual pre-determined implications for my practice, overshadowed and limited the risks I took in my practice.

Thus an approach to practice which would allow meaning and ideas to emerge as a result of practice, rather than prescribing meaning in advance, emerged. This can be considered as a process approach which "emphasises the "process" of making art (rather than any predetermined composition or plan) and the concepts of change and transience" (The Solomon R. Guggenheim Foundation, 2018). This came in the form of intuitive response to materials, improvisation and performance shifting to a process approach rather than my previous approach

of attempting to capture predetermined ideas. In embracing this new approach there became a blurred overlap between risk and uncertainty (Deacon, Dunhill & Farthing, 2016) and it was somewhere within this 'overlap' that I intended to permit the possibilities of materials outside of my intentions and allow meaning to emerge during the creative process through the sensual handling of materials. My internal self-dialogue, and resulting evaluative judgements were altered through reconceptualising encounters of 'not-knowing' as opening up to the possibilities presented in the emergent work, rather than as indicators of creative inability. I began discovering a more spontaneous and expansive methodology for practice and recorded what insights this elicited into CSE.

Rupture and not-knowing: the perceived consequences of failure

This reconsideration of indeterminacy and ambiguity as a process of sense construction, transformed my practice into a visual series of 'what ifs'. Removing the emphasis on previous criteria of realising my preconceived intentions proved more difficult in practice than anticipated. Disconnecting with an approach to art-making that had informed my evaluation of my creative process and artistic identity is rendered improbable through the lens of habitus. From this perspective, awareness of the particulars of one's practice is fused with "the cultural background of knowing" (Polanyi, 1961, p. 134) proposing an ever present subconscious conditioning of practice through the accumulation of my socio-cultural experiences. Dant (2004) asserts "embodied knowledge' (…) is contained within the relatively unconscious, ordinary "ways of doing things" that constitute the (…) habitus" (p. 43) revealing the 'normalising' and concealing effect of my previous approach to art making. I could recognise this in my practice as a certain

type of approach to materials. Often I would consciously forget previous art works I had made to later rediscover them and realise their style, approach or handling of materials was incredibly similar to something I had made much more recently. I have often been surprised by the embedded style, similarities and approaches to my art work and this became evident during the retrospective of my art piece I conducted for this enquiry. Renshaw (2007) describes this as a form of repetitive habit that is subsumed into the artist's very being so that it just spills out of their wrist and hand, creating a subconscious sensibility and personalised aesthetic style. Yet whilst it may not be possible to filter out the subconscious influence of one's past practice, it is, according to Hawthorn (n.d), possible to exercise reflexivity in order to promote awareness of one's interpretations of their practice. In attempting to remove emphasis on the criterion of realising my intentions, other benchmarks came to take its place such as ambiguity, openness and experimentation. Therefore removing emphasis on one aspect means another source of focuses surfaces to take its place, shifting the balance and the inexorable nature of self-evaluation (Schön, 1987) is highlighted. I questioned if it would be possible to "de-categorise [my] artistic disciplines and allow them to become more ambiguous and mutable" (Orta, 2016, p. 92) and what the effects of such an approach would be on my CSE and creative practice.

My integration in academia, both as a student and teacher, was a factor that I reflected may have contributed to my disappointment when my productions didn't actualise the ideals within my mind. This academic grounding may have influenced me in attempting to demonstrate ability to meet my intentions, rather than take risks and explore out of curiosity. Deacon et. Al. (2016) state "in most educational institutions, uncertainty isn't desirable" (p. 45), which may

reflect why I have not taken a process based approach before which privileges risks, ambiguity, unfixities and a process led approach. Orta (2016) situates ambiguity in visual arts practice as "a frightening space of uncertainty, like that of a tightrope walker who is constantly unstable" (p. 90) yet ambiguity is not inherently frightening; our cultural and environmental conditioning can cause us to interpret it as either frightening or exciting, further forefronting the relevance of the theory of habitus. I extended on this tightrope analogy to further aid my understanding. I considered that if I was asked to walk five metres along a straight tightrope, raised just twenty centimetres from the ground, to retrieve a twenty pound note at the end of it, I would do be confident of my ability to complete such a task. Yet if I was asked to complete the exact same action, on the exact same distance, with the tightrope raised fifty metres into the air, I would be less confident and inclined to do so. This does not provide a reflection of my ability to complete the action, having believed that I could perform it at a lower distance, but instead illuminates the catalyst of my hesitation; in the latter task the consequences of failure were far greater. From this perspective, not-knowing, ambiguity and uncertainty can be considered to 'raise the tightrope' and this resonates with my experience as an a/r/tographer. For instance, I could recall moments in the classroom where I concluded the consequences of failure were perceptibly heightened for the students. An example of this was in the form of compulsory art examinations. I remember considering the anxiety and fear of failure that students presented as illogical, as I had witnessed them apply themselves well to similar tasks in a non-examination environment. For me this foregrounded the confidence damaging effects that assessment and risk can have on motivation, visual practice and CSE.

In relation to my practice I realised that the opening up to risk and failure was contradicted by the institutionalised nature of my ABR in which time limits and assessment is inescapably imposed. Therefore there existed a contradictory nature of artistic practice within the context of the institution through which it is submitted for assessment (Biggs, 2009) and invariably has expectations imposed onto it. However this context my ABR was immersed in was inescapable and thus I had to remain reflexive and mindful of it throughout the process.

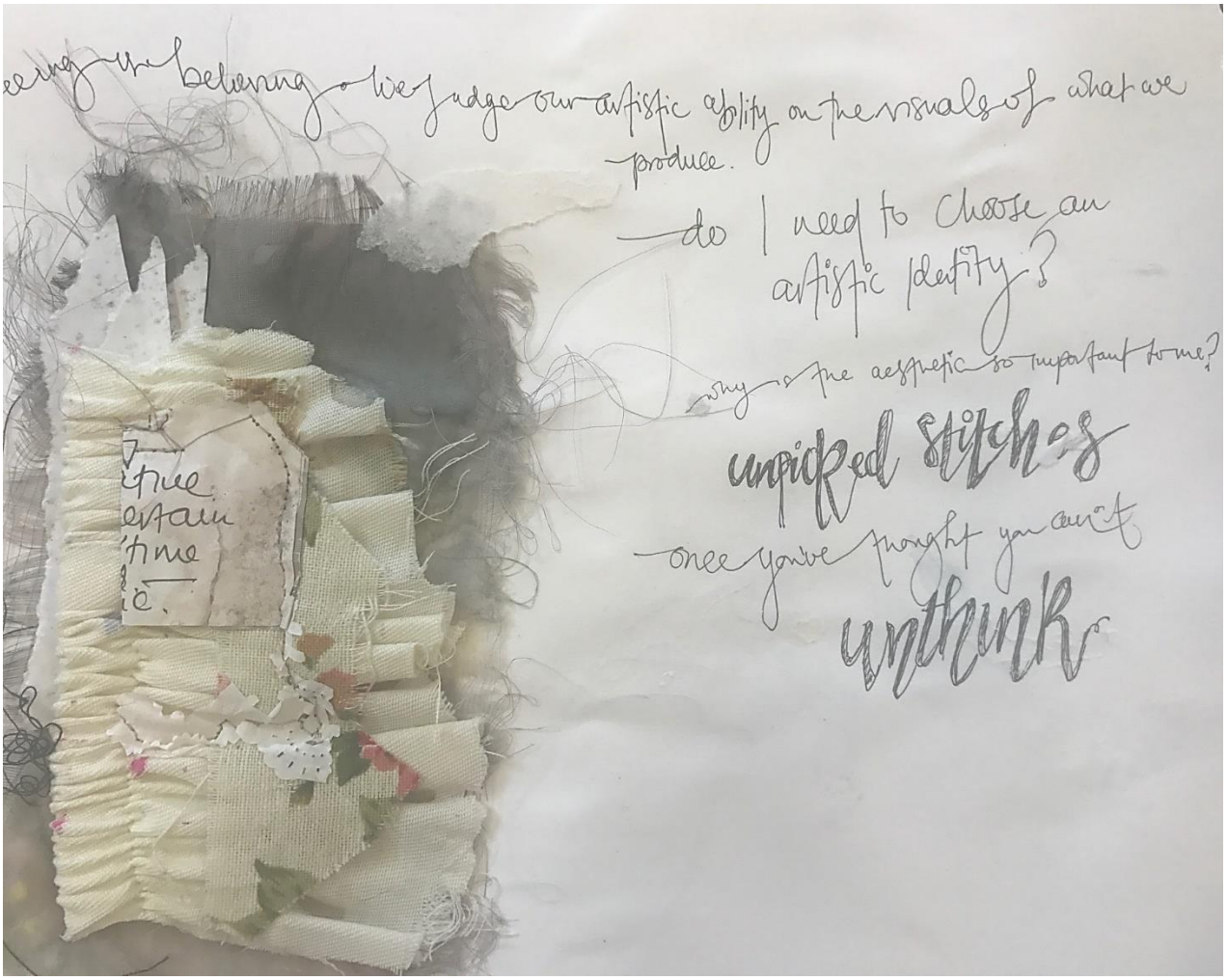


Figure XVII. Sketchbook experimentation.

5. DECUMULATIONS

‘Decumulations’ Body of work

I began developing a series of inchoate experiments with materials, privileging the material agency of the fabric in the way it interacted and responded to thread. These pieces were purposely ambiguous to explore unanticipated avenues of enquiry and invite "the very infinity of interpretations" (Eco, 1989, p. 165) that they open themselves to. Embarking on creative enquiry from an indeterminate space, where focus and insights are revealed through the practice rather than imposed onto it (Vaughan, 2009), ensured that new interpretations, meanings and opportunities were encountered on each interaction with the work. Thus the multitude of interpretive possibilities can ‘[take] us on a journey that has no obvious beginning or end’ (Ingold, 2016, p.73) which promotes an indeterminacy that I have not often encountered in my role as teacher and researcher, encountered in educational institutions, where progress must be clearly signposted and knowledge journeys are mapped out with results being the end destination. The subsequent analysis of the visual qualities of the work, provided a generative framework for reflection, the charting of new connections and creative assemblages which embody rather than represent experience (Boulton et. al, 2016). Although "there is no definitive interpretation, just as there is no approximate and provisional interpretation" (Eco, 1989, p. 166), I have drawn out some of my insights, which I felt were most relevant to the research questions.

This body of ABR was textiles and performance based. It involves layers of grey taffeta cut and torn into long strips, at standardised lengths and then hand sewn onto one central red embroidery thread. These strips are precariously centered on the red thread and reliant on it for the control of its form and intuitively gathered to differing consistencies. I chose the grey taffeta material for its formal and aesthetic qualities, as well as its etymological roots, which translate from Perisian, as 'to twist, (…) weave, interlace' (Harper, 2001-2017, para. 1) which provoked contemplation on the interwoven layers of my CSE and assemblage of factors which have intermingled to inform it. The thread that follows is a vignette responding to my thoughts during the process of creating the Decumulations.

> *Making incisions in fabric, so long my arms cannot stretch to the end, results in an instinctual pulling apart of the fabric from the cut incised. These occur in rapid instances, resulting in frayed, imperfect edges, traces of impatience. My fingers work quickly to gather the fabric into folds, my hands gliding over the smooth yet undulating terrain of the fabric, navigating its complexities and hidden crevices. Sections remained concealed, tucked away in the intensity of the folds, yet ever present. The red thread traces a line through the very core of its being. The more fabric is gathered, the more strenuous the task. My needle hesitates at every swelling of fabric, my breath erupts with each piercing effort. The entanglement of threads inevitable in the collision of actions and materials. Frustration reveals itself though the material's unwillingness to yield to my manipulations. Sew, unsew, unpick, rethread. Light reflecting in stark contrast to shadows, at once revealing a part, but not the whole.*

The vignette offers an insight into the physical and visual sensations inherent within my process of making. I named the work 'Decumulations' to reference how the series consists of accumulations of gathered fabric compounded onto a singular thread. The alteration of the word 'accumulate' exists in response to the 'unmaking' of the tight ripples of fabric in my performance with them. Through the material agency of the work, a focus of action and instinctive reaction,

Figure XIX. Decumulations.

several lines of enquiry emerged. I will attempt to decode the visual language (Lammer, 2013) presented by my ABR, in exploring the multiplicities of interpretation it presents that I considered most relevant to the aims of the enquiry.

The purposive decision to measure, quantify and conform the layers of fabric to a standardised measure arose as an instinctual response to the tensions between my identities of a/r/tographer. In my role as educator I experience conflict regarding the managerialist neoliberal agenda which prizes quantifiable, standardised measurements of abilities (Adams & Owens, 2015) and which I feel "[squeezes pedagogy] into the tunnel vision of test scores, achievement targets, and league tables of accountability" (p. 1) effacing many opportunities for creativity. Additionally as researcher and teacher I feel the temptation to instil limitations and order into chaos. This provokes contradictory positions, as in my role as artist, where I attempt to embrace expression, complexity and chaos. Therefore the emphasis on assessment, standardisation, criterial measures and neat orderly outcomes that I sense are prized in the environment of education and research in which I inhabit, infect my perceptions, practice and CSE. These concerns subconciously arose in the visual format of my 'Decumulations', in the standardised measures of fabric, quantified to lengths which conform with one another. This consistency of measurement however is overridden by the nature of the fabric itself, which is malleable to external pressures and contorts into fluctuating forms which creates deceptive perceptions of the length of the fabric. Therefore conformity of measure still exists within the work but is also simultaneously concealed by it and as such "its very obscurity is revealing" (Meskimmon, 2003, p. 153). Furthermore the consistency in the length of each strip of fabric was obscured by the variation

in gathered densities of the fabric. The variations in how far the fabric stretches or is condensed provides a differentiation in the form of each piece. These oscillating fluctuations, which despite being measured to the same lengths, refuse to conform to a standardised gathering, embodied my understanding of the transitional nature of my CSE and my experience of the research process. This tension between standardisation and complexity was further extended in my mind by the deviations in shape of the 'Decumulations', juxtaposing straight rectangular fabric sections alongside sections whose edges were not straight but meandering. This arose out of instinctual play, as I began cutting the fabric into more spontaneous and fluid shapes rather than strips. These curving inconsistencies in the width of the fabric are juxtaposed against the homogenised lengths of taffeta. This served as a powerful metaphor again, enabling me to find temporary positionality in how I perceive myself to be "rubbing up against [these] set conventions" (Orta, 2016, p. 91). I began to reflect on the nature of the self-study in relating my attempt to 'instil order into chaos' in the research to the method of gathering, folding and attempting to construct form and conceptual insights from materials which had their own agency, and did not always conform to my manipulations. I perceived myself to be sifting through the layers of memory in order to weave new understandings, yet when attempting to make these complex phenomena into orderly folds, thought trails would get entangled. Through the introspective, reflexive, and connective nature of the ABR these oppositions were exposed (Weber, 2014) facilitating my expression of unarticulated emotions and attempting to understand the complexity of these through visual form. This was embodied in the compactness of the gathering and folding of the fabric, as in places it is so extreme that it becomes difficult to manipulate. The dense folds appear impenetrable and obscure parts of the fabric hidden in their

alcoves, affecting the ability to see and cut the thread that holds its form. This prompted me to reflect on the exerted effort I made attempting to pierce the concentrated volumes of my experience with the thread of understanding. The simultaneous revealing and concealing of parts of the fabric incited intrigue as it drew my attention to the exterior surface area in relation to the interior volume. For me this became a visual analogy for order and chaos and an unfolding of knowing (Polanyi, 1961). I contemplated the ability to only view parts of the installation and not the whole simultaneously. Eco (1989) alludes to the "continuous metamorphosis" (p. 85) that occurs when the work reveals itself from different angles, depending on the viewers' interaction with the work. My thoughts, sensations and insights also changed with each interaction I had with the decumulations. This perspective was exaggerated in practice through the obscurity of the fold, reflecting the "folded nature of experience" (Irwin, 2013, p. 200) where things are

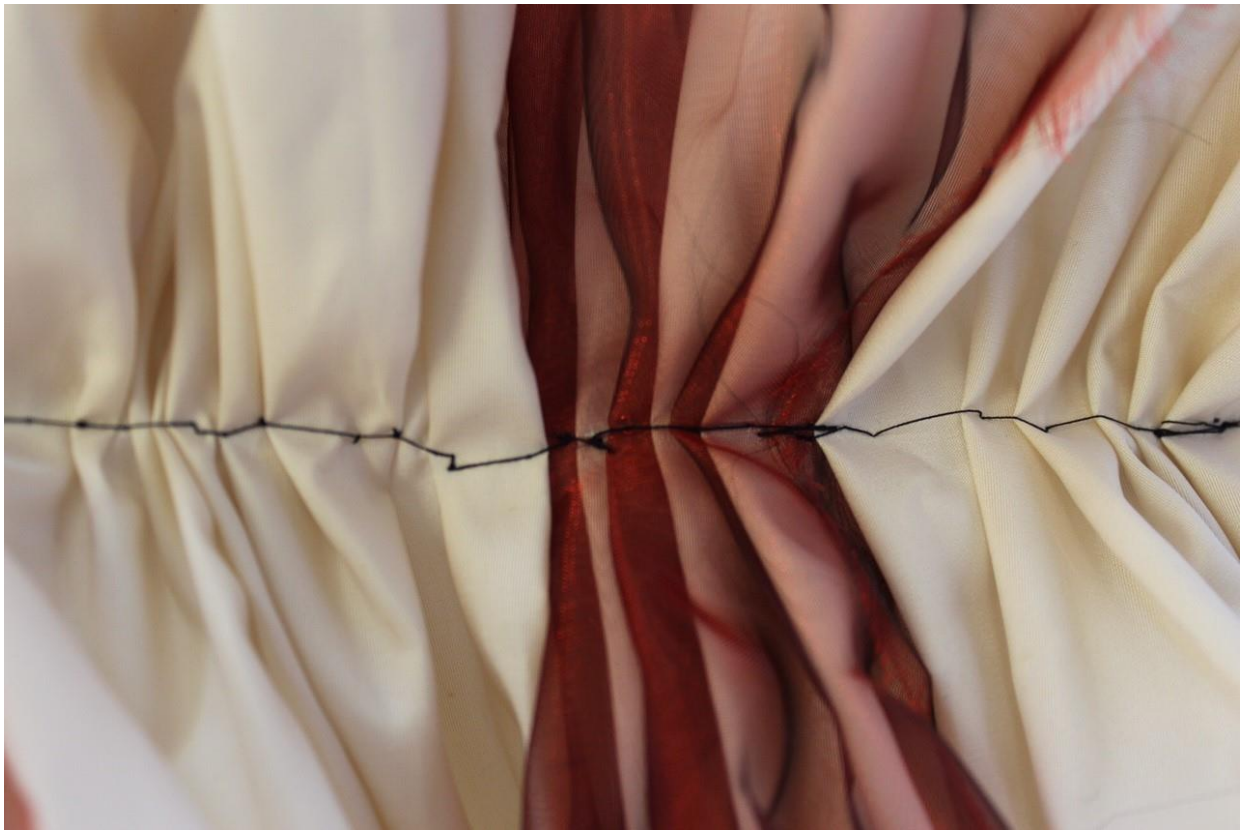


Figure XX. Decumulations close up.

apparent but simultaneously obscured. Such a revelation was significant for me, as prompted further application in orienting my research, in which parts of the self-remain hidden or tacit to me (Polanyi, 1966), folded and tucked away, inciting mystery and curiosity. Carey's (2006) assertion that "in each of us there is an undiscovered country" (p.23) became apparent in the visual form of my practice, in its undulating interior and exterior of the fold, and also through the process of art-making which I felt focused my attention on knowing part of myself, but not the whole, in exploring the conflicts in my artist, researcher and teacher identities. This observation resonated with Springgay et. al's (2005) assertion "Folding and unfolding the fabric of experience is a process of differentiation. In a fold, the outside is never fully absorbed, it is both at once exterior and interior. There is always a play of opposition and tension in the operation of the fold" (p. 901) and it is these frictions and present yet concealed elements that intrigues me in my practice. I therefore began curiously exploring folds with different fabrics and the friction and interplay of materials this would cause by combining two contrasting fabrics, taffeta and velevet, which are aligned together, sewn together but inevitably rub up against each other, causing friction, slippage and coalescing undulations.

Figure XXI. Decumulations in organza and satin.

Figure XXII. Decumulations

The site specificity of 'Decumulations' hanging on walls, positions them as a 'backdrop' which frames movements and interactions within that space. I felt this was particularly relevant when reflecting on the analogy of the fish in water (Bourdieu & Wacquant, 1992). The site specificity of the 'Decumulations', their vast scale and the repetition of them created an all-encompassing environment analogous to the water surrounding the fish. Thus I interpreted the work as a spatial

metaphor (Meskimmon, 1997) which responded to how I have come to understand my CSE as being shaped through my habitus, an ever-present backdrop to each experience and encounter.

The site-specific location of the 'Decumulations' invited a plethora of interpretations which were previously unforeseen, and which could only have occurred through the practice itself. The physical experience, location, appearance and tactility of the art evoked "a wealth of different resonances and echoes" (Eco, 1989, p. 3). For instance, I sensed the site specificity and aesthetic effect of the 'Decumulations' gave way to connotations of curtains. This observation incited a multitude of nuances of domesticity, privacy, theatricality, notions of the spectacle, and elements of revealing and concealing, that had been unanticipated prior to embarking on the enquiry. Previously I may have considered such unforeseen, apparently arbitrary associations as ruptures, discontinuities and fissures that erode my preconceived intentions and thus invoke my discreditation of my practice. An example of this can be seen in the vignette surrounding my making of the experiential connective components installation discussed earlier, where I consider the form of the work to represent a spinal cord, which further feeds my criticism of my creative ability. However in approaching the practice in a way which makes room for such unpredictable nuances, by allowing conceptual insights to emerge from the instinctive handling of materials, rather than being imposed onto it, I was able to experience different evaluative judgements. Rather than interpreting these chance interpretations as

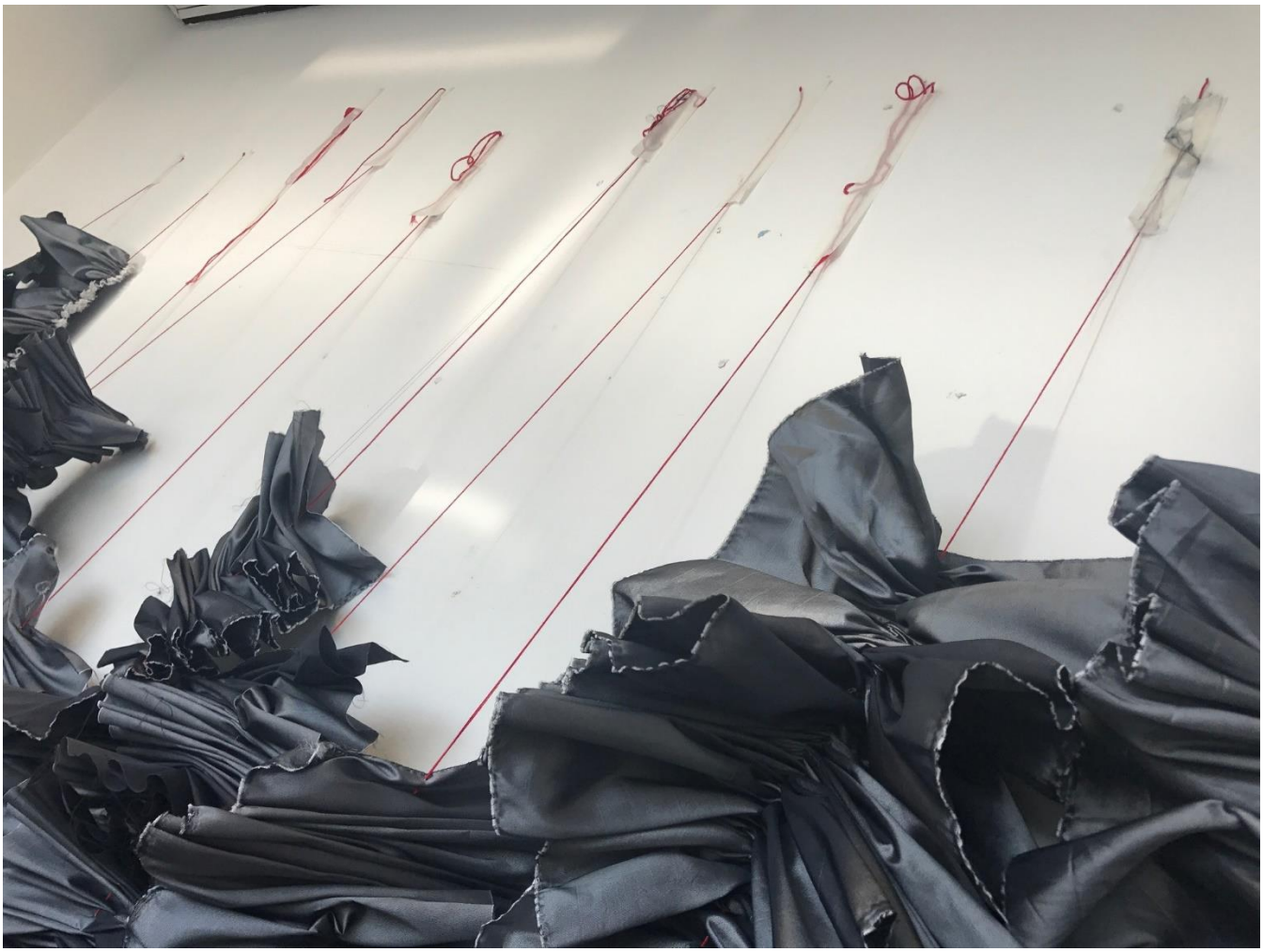
Figure XXIII. Decumulations close up of velvet and threads

indicators of creative inability, I was able to reconceptualise them as exciting discoveries which made way for new avenues of exploration. Put simply, I felt more confident in my creative ability by imposing less pre-determined conceptual restrictions on my practice. Hence the ambiguity held me open to different imaginings, showing me that life and art can be different from how I anticipate it (Al-Maria, Raban & Rughani, 2016) rather than making me doubt my practice and subsequently my ability. The criteria upon which I had been appraising my work shifted.

Moreover other unanticipated lines of potential exploration emerged as notions of theatrical curtains seemed particularly relevant in light of my performance as part of the 'Decumulations' installation and aspects of the spectacle were invoked through the repetition of the 'Decumulations' which moved beyond the singular object to an installation context, enveloping

large spaces. This grandiose effect held conceptual resonance for me in my exploration into CSE, as it illuminated the confidence that is required to showcase and spotlight one's creations, especially by such a grand and immediately visible format. It also made me consider how a series of small gestures repeated can have a momentous impact. Such a reflection seemed relevant pedagogically, as it may be a strategy for helping students realise that the grandiose can be achieved by a persistence of small simple repeated steps, not solely relegated to opulent expressions of the utmost complex skill.

Figure XXIV. Threads and lines in Decumulations.



Threads and Lines

The repetition of the 'Decumulations' enabled a dialogical relation between each piece, in which entanglements and complexities could occur. The attempt at linearity was distorted, as the lines 'like veins, [became] tubes through which material flows' (Ingold, 2016, p.51). Therefore what might first present itself as a simple linear formation can instead be reconsidered as visual convolution occurring through the constellation of communications between different lines, matrices of material, entangled threads, negative spaces and shadows cast as a result of all of these. Additionally, Ingold's (2016) analogy of the vein provided an anatomical context for perceiving my creations. Wright (2017) discusses the metaphor of the umbilical cord in drawing our attention to our connection with our family and I felt this was visually akin to the long, rippled cord like nature of the 'Decumulations' which can be seen to form a physical connection. Such a reading felt more significant to me in light of my realisation that parental socialisation had shaped my CSE..

Figure XXV. Cut velvet sections. Documentation of the process of making the Decumulations in my classroom.

Through practice I discovered that threads can get entangled, untangled, be simple or complex and thus present a multitude of possibilities, interpretations, concepts and metaphors such as narrative threads, plot threads, metaphoric threads, historic

threads, symbolic threads. Semper (1989) discusses the historical nature of threads and its relation to textiles citing knotting, twisting and threading as the most ancient of human arts, which he claims has been the foundation for many of our creations such as architecture and clothing. Albornoz and Fernández (2014) trace thread back to various sources, asserting its cultural significance and ability to represent "the interdependence of things, of cause and effect and of traditional continuity" (para. 1). This historical richness was an aspect I remined conscious of during my handling of threads and I attempted to amplify this in my use of red threads when constructing the 'Decumulations'. Tracking ancestry, bloodlines, family tree, plotting positions and legacies are a few concepts which I related to red lines. Conceptual connotations that I considered in my use of such as medium included ancestry, family, culture, habitus and bloodline. Thus these elements were inflected in the practice itself, further exemplified through the introduction of the colour red. The constancy of the red thread, which pervades each mound of fabric, foregrounded the notion of habitus which permeates the strata of experience. The thread became a visual analogy for habitus and the fabrics were the slippery, undulating, unfolding layers of experience, reshaped and contorted by the thread of habitus. The fact that the fabric strips do not hold their gathered form without the influence of the thread further centralised notions of habitus which has been centered in my understanding of CSE through this enquiry. Yet whilst the thread gives form to the layers of fabric, the fabric simultaneously influences the form of the thread. My experiential observation of this reciprocal relationship facilitated tacit understanding of the complex interrelationship between my CSE and creative practice as they simultaneously reshape one another. The introduction of red velvet behind the Decumulations was significant for me in exploring the backdrop of my ancestral descent from velvet weavers.

Eco's (1989) proclamation that "The background itself becomes the subject (…), or rather, the subject (...) is a background in continual metamorphosis" (p. 86) particularly resonated, as it involves a reversal in emphasis of the background as foreground and also situates the occasionally exposed nature of the underlying velvet in a continual metamorphosis. This occurs as the red velvet is simultaneously obscured by the ripples of taffeta but also revealed by the unpredictable, organic form of the folds. The occasionally hidden but enduringly present red velvet formed a hidden layer beneath the grey taffeta, exposing how the vast deposits of my accumulated experience have been shaped, contorted and inflected with the backdrop of my family history. This perspective infused the theoretical treatise of my written thesis with my visual practice holistically.

The sheer weight of the velvet in the decumulations I made my performance with, and making of the piece more expressive and gestural. Furthermore during the act of making the difficulty

Figure XXVI. Close up of Decumulations presented on my classroom walls. The variation in form material and colour arising from studio practice experimentation.

of piercing the fabric with the needle would frequently result in a decision to remake the piece again, unpicking and re-stitching. I began deconstructing pieces and remaking them. Through this instinctual, repetitive process I began considering my making of the 'Decumulations' as a performance in itself. This standpoint was enhanced by perceiving my process as performative (Bolt, 2009), and the fresh interpretations which occurred with every physical act and were performed in each reception of the work (Eco, 1989). Barrett and Bolt (2013) state "the aesthetic image is 'performative'; it emerges through sensory processes and gives rise

to multiplicity, ambiguity and indeterminacy" (p. 63) alluding to the alignment between the visual and performing arts in their potential for improvisational approaches. This provided further rationale for engaging in the experiential encounter of performance, as a method for charting and responding to my shifting self-perceptions. However, I experienced some anxiety and lack of confidence as I perceived myself to be less 'knowing' when working in the medium of performance art. I embraced this as a situation in which I could perceive the effects to my CSE, researching my creative confidence experientially through engaging in practices which were new to me, testing my creative confidence and removing the potential for expertism to inhibit my practice.

Figure XXVII. Decumulations presented on my classroom walls. The variation in form material and colour arising from studio practice experimentation.

I chose not to choreograph this performance but instead to invite 'not-knowing' as an experiential approach by engaging in improvisation. The etymological roots of the word 'improvisation', are in the Latin word 'improvisus' which translates as 'unforeseen' (Montuori & Donnelly, 2013, p.3) and thus reverberates with my desire to unlearn approaches to art-making through 'not-knowing' in practice. I considered improvisation to be an ultimate embodiment of 'not-knowing', and one which could influence my sense of my creative ability. Barrett (2006) claims "Improvisation allows the artist to experience a temporary suspension of what is culturally encoded (…) a means of externalising 'knowing' that has been socially repressed" (p. 127) and therefore restrained tacit or unconscious knowledge can be exposed in the unplanned and intuitive approach. Thus improvisation can be seen to favour openness to the unanticipated discoveries and material agency of the work, in opposition to privileging predetermined intentions aligning with my new process focused approach to practice. I discovered improvisation involves thinking instinctively, as a necessity, if there are any unplanned issues a need to problem solve on the spot is required, as solutions and approaches are not scripted. In my engagement with improvisation in the ABR, I sensed myself dispensing with plans or fixed meanings and instinctually exploring and revealing the possibilities of what could be. This interrupted my habitual creative processes in several ways. Firstly, I felt unable to make comparative judgements between my 'intended conceptual implications' and my improvisation, and thus was incapable of evaluating my performance as I held no preconceived intentions or criteria for success in my mind. I felt my unawareness and lack of subject knowledge of the domain of performance, meant that I was less impeded by criterial authorisation or expertism. This process of improvisation shared some qualities with my approach to art-making and I began

to realise that improvisation is not a practice solely reserved for the performance domain. Essences of improvisation would emerge in my visual arts practice in durational aspects, emphasis on process rather than product, experiential insights which emerge over time and in the intuitive and sensual responses to stimuli as opposed to acting out a rehearsed script of intended outcomes. Chance, 'not-knowing' and experimentation seemed to be increasingly present in my textile practice as well as my improvisation. Previously my development of cocneptually planned outcomes had prescribed a comparative space in which I would assess my art practice in relation to these intentions, thus informing my confidence and evaluation of my abilities. However in adapting my practice to embrace more improvisational elements I found I became more engrossed in action and response, instinct and experiment, and thus the space for evaluative assessment of my abilities and comparative judgements to my intentions seemed to loosen.

During this unplanned performance I began to dislocate my view of creative practice as localised to the sensations of touch and gestures of hand to something "dispersed throughout the body (…) like textile's corresponding organ of skin" (Bristow, 2007, para. 1). I instinctually moved around the Decumulations, interacting with them not just with my hand but with my entire body, through larger gestures of movement. I intuitively cut the threads which held the form of the 'Decumulations'. Post-performance I considered that this destructive act may have emerged from the frustration that I had previously experienced in the space of self-critical comparative judgements. These emotions were expressing in the decumulations performance, as fuelling actions of destruction and repetitive remaking, responding to the desire to 'get it right' through

the perfective craftsmanship that I experienced in my censorial judgements. Therefore this performative act became “a medium for exploring and articulating experiences, [giving] shape to previously unexpressed [feelings]” (Barrett, 2006, p. 120). The unmaking and remaking of the fabric strips through a continual process of regeneration, responded to the destructive pattern of self-evaluative judgements and their interruption of the process of making.

When I cut the thread and the fabric promptly and dramatically fell to the floor, shifting its form and location, new possibilities for interpretation were revealed. The transformed aesthetic of the ‘Decumulations’ piled up on the floor offered a plethora of opportunities for response and interpretation. This new format inspired connotations of landscape, discarded clothes, gravity, weight and notions of being constrained to the edge of a room. These unexplored avenues were spontaneous and unpredictable, yet took my mind on a meandering journey of contemplation. The non-restriction of the 'Decumulations' to a set form, due to their constant reconstruction and movement in the performance orients them "in all of the openness and uncertainty that had initially surrounded them" (Freeman, 1993, p. 29). Therefore I was able to reconceptualise the act of destruction as a creative act, in which new forms were brought into being (Echeverria-Plazaola, 2011).

This destructive and reconstructive process held pedagogical implications and insights for me regarding resilience in the creative process. I was presented with an opportunity to respond to the destruction of my work. I began prioritising action and reaction in the "interplay of stimulus and response" (Eco, 1989, p. 3), remaking my practice and crafting it into new forms again. Farthing (2016) claims that in destroying creative work and remaking it into something new lies risk of potential failure and not-knowing what form the new art pieces will take. Reflecting on this pedagogically, I recalled occasions when students' art work had been damaged or discarded. An opportunity was exposed in the potential options for response, such as remaking the work, repairing it or rejecting it. In this instance I have often encouraged students to 'troubleshoot', problem-solve or reconceptualise tensions and transform the perceptibly abandonable into a novel creation that they would be proud of. Through practice I was able to identify that taking opportunities such as

Figure XXVIII. Needle holes left from making and remaking are just about visible on the surface of the fabric. The cut threads are also evident and the looseness of form in response to this cutting.

these to recraft work also consequently recrafted one's perception of self and CSE, practicing what I preach in the classrom. By not allowing derogatory evaluations of practice to remain static, through persisting in the creative process until more positive appraisals are arrived at, a sense of resilience and creative confidence was incited within me.

Visual traces of the performative process exist in the form of holes in the fabric, left through the repetitive piercing of the needle. In this sense the fabric is "infused with the memory of its (…) making" (Martin, 2017, p. 123) leaving ghost prints of the hand and the actions which have formed it. The fabric lying on the floor therefore becomes a relic of the performance; an indicator of the impermanence of self-perceptions and CSE beliefs. This permeated memory of making through the creases, stitch holes, and relics of the decumulations post performance, is also highly symbolic in capturing my researched memories of making art as a child. These infused memories in the Decumulations are therefore signifiers of my recollections which have become an integral element of my CSE and also the research.

Figure XXIX. Traces of the Decumulations post performance with them. They are left still and lifeless, infused with the memory of their making in the stitch holes and the memory of the performance in which the threads holding them were cut and sections unravelled.

6. CONCLUDING THOUGHTS

The process of conducting the research as an exploration into CSE itself

I have regularly reflected on my experience of conducting the enquiry and how this process has affected me (Chatham-Carpenter, 2010; Montuori & Donnelly, 2013). The autoethnographic nature of the research required a considerable amount of self-awareness and reflexivity, which I feel has since pervaded my being in the world. This awareness of thoughts and beliefs as they arise has infiltrated other areas of my life, creating a self-reflective vigilance regarding how I am

interpreting my experiences and abilities in other domains. This testifies in part to Gerhardt and Brown's (2006) assertion regarding the interconnectedness of self-beliefs across different tasks and disciplines. The process of conducting the research has tested my academic self-efficacy (Gökçe, Taşkın, & Yıldız, 2014) and my CSE. Montuori and Donnelly (2013) claim that if the main purpose of doctoral study is to offer an original contribution to the field, then creativity becomes an integral and fundamental part of the research process. I perceive my enquiry as creative, in terms of its generation of new self-knowledge, perspectives and understandings and integration of creative research methods. A double hermeneutic resulted, as I considered the process of conducting the enquiry an exploration into my CSE, testing my perception of my creative ability in research, while also researching my CSE. Richardson (2000) contends that autoethnographic research writing is a form of crafting self-discovery, and involves similar processes to visual arts-based creativity but within a different medium. Like many art practices, the form of poetic autoethnographic writing can help to problematise assumptions and reveal the handprint of their maker. I therefore saw both my ABR and textual research as 'intellectual craftsmanship' (Gray & Malins, 2004) and creative practices. I began to see the process of writing research as a method of creative self-discovery and sense construction; a hermeneutic, expressive tool. I approache the research as an artist, findng inspiration in the minitaue of life and revisiting the text in layers, like a painting, applying different applications of paint which recoloured the surface of text and influenced the form of my ABR creations. In this way I was able to find "ways to approach [research] creatively, as opportunities for learning and change" (Montuori & Donnelly, 2013, p. 9) and this element of change is evident in my adaption to practice, and less visibly so in my internalised new perspectives and self-understandings.

The speed at which my thoughts and perspectives developed could not always keep pace with my writing or making. It felt so much quicker to develop ideas for practice or make insights into my CSE through thinking, than to express these ideas in visual or written format. I had to exercise a great deal of resilience and self-belief as progress at times could be dishearteningly slow. Moments of productive indeterminacy, not-knowing and frustration arose when I doubted my ability to complete the research or to do it justice. Not-knowing the potential knowledge that the enquiry may yield, and the ambiguity of the forms and processes the ABR would take provoked uncertainty, complexity and challenge, yet also demanded "an unshakeable self-efficacy" in order to persist (Bandura, 1997, p. 239). Attempting to make sense out of that which evaded it, due to its inherently ambiguous, complex and messy nature, was the biggest challenge I had ever faced. In troubleshooting these complexities, I was able to reconstruct my practice, my CSE and my approach to knowledge (Barron, 1995). The courage, patience and belief in my ability that was necessary to complete the enquiry therefore tested my CSE itself and ran parallel to my research into CSE.

Conclusion

This research aimed to explore the factors I had experienced as the most influential in the construction of my CSE and the effect of these on my practice. The self study led me to agree conclusively with Craft (2005), that "the relationship is a complex one, partly to do with the

subject's life and personal history, but not reducible to it" (p. 64) by revealing the centrality of the influence of environment, culture and context as seen through the lens of habitus. As the research progressed I was able to discern that my CSE is partially dependent on my conception of creativity, how I define it and how I choose to evaluate it (Craft, 2005). Yet I was also able to recognise that these perspectives and choices are not always conscious, and are conditioned by social influences and one's habitus. Thus I was able to explore how social context gave rise to recognition, validations of my self-perceptions and comparisons in which I ascertained subjective judgements about my creative abilities. Wright's (2017) assertion that our perceptions vary and are framed according to our inescapable social context, encapsulates the pervading influence ofcontext on our lives.

My analysis of the retrospective of my art practice from childhood to adulthood enabled me to reflect on how my CSE had been influenced by self-critical thoughts and simultaneously shaped and mutated through differing contexts. I was then able to find a textual place to situate the disorienting dilemma between my shifting identities from artist to art teacher in my transition into teacher training. Finding space to articulate these uncertainties prompted me to investigate how they may have influenced my sense of my artistic abilities and perspective of art through my immersion in a different field. Central to these contexts were the social settings and interactions experienced and this was foregrounded through my use of a/r/tography as a lens through which to expose the conflicting issues resulting from my differing roles. I then considered feedback I had received and relive selected comments, contemplating how these may have informed my creative confidence. I was then able to situate my CSE beliefs within a wider social network of

evaluative comparisons, and I framed this through my experience in a sculpture workshop in which comparative judgements evoked feelings of creative incompetence. These discoveries became reflexive as I related them to my perceptions of my students' experiences. Through engaging in ABR, and interpreting its form, new insights into my practice, process and CSE were exposed. Exposing the tensions, self-criticisms and emotions experienced in art practice enabled me to consider the iterative influence of these on my art-making, such as how my perception of my prior attainment influenced my self-efficacy and expectations for my art practice and how I shifted my perspective of art-making to accommodate notions of ambiguity, 'not-knowing' and risk-taking. I related this to theories of 'expertism' in which I contemplated how knowledge and previous practice had instilled expectations for my creative ability and overshadowed my self-view through a continual comparison between my art works and art by established artists I had become familiar with. I was able to recognise self-imposed criterion for creating such as art work meeting my preconceived intentions and thus shifted my practice to accommodate a process rather than product focused practice.

These insights were exposed through the emergence of artistic, self-reflexive practice and theorisation. The alternative narratives vignettes provided a rich fragmentary cutting of my experiences, allowing me to 'zoom in' on sections of my encounters with art. My interpretation of each vignette enabled me to "[go] beyond what was, and attempt to situate the experiences of the past in a comprehensive interpretive context, such that their interrelationship is made evident" (Freeman, 1993, p. 30), resulting in a more subtle and nuanced understanding of my CSE. The research has enabled me to understand how my practice is compacted through layers

of culture, subjectivity and social environments, in which the past and present collide to inform the complex, ever-shifting nature of my CSE. Through the process of self-study my identity has shifted and transformed (Pithouse, Mitchell & Moletsane, 2009) to accommodate a more open minded yet informed awareness of my CSE and therefore my emergent knowledge is implicit in my self-recreation (Richardson, 1997).

The resultant ABR practice revealed ways of knowing which were not possible through the other research methods. For instance, Barone and Eisner (2012) claim ABR effaces some of the possibilities for neat and orderly conclusions, in providing an alternative intellectual stance and way of re-imagining practices. The ABR made complex and often subtle interactions noticeable (Barone & Eisner, 2012) enabling me to perceive the effects of my CSE in practice. Self-doubts and hesitation arose in the art making process as I "challenged [my] internal aesthetic value systems" (Hagman, 2010, p. 58), reconstituting my self-beliefs through my approach to practice. Thus unpredictable, sensory, tacit insights into my practice and CSE were made though "openness to constantly shifting responses and interpretive stances" (Eco, 1989, p. 9) embracing a process driven approach. The search for clear, logical, distilled answers to my research questions proves futile, as through the heuristic process of the enquiry, self-understanding of my creative self-efficacy has been rendered more complex and nuanced.
For Barone and Eisner (2012) the temptation to be lured into finalities of understanding is something to be evaded; "The end in view is not to arrive at a singular and unchallengeable slice of knowledge; it is to generate questions" (p. 53) and this aligns with my findings as I have found myself meandering along potential lines of enquiry in both my visual practice and textual

research and generating more questions about the phenomena I have researched. In this way understanding is not pinned down but rather opened up for further stimulation (Boulton et. al, 2016).

My assumptions and understanding of my creative practice prior to the enquiry, were rendered fragmented, incomplete and falsified. Montuori and Donnelly (2013) assert "Creative inquiry starts from an attitude of 'not-knowing' [… It] hinges on the examination of one's positions in the process of inquiry, and challenges fundamental and underlying assumptions that shape inquiry" (p. 7) and this seems particularly prudent to this self-study as I have challenged my deepest assumptions about my creative ability as well as entering a field of 'not-knowing' in my ABR. I was able to expose my assumptions about arts practices and others' expectations of me, to shift my understandings and perceptions of self. Nowhere is this more evident than in the processual adaption to my practice; as my perceptions and beliefs were reconceptualised and transformed, so too were my artistic productions. Thus the ABR reveals knowledge in a form that cannot be expressed through words (Polanyi, 1961). My shifting perspectives of creativity, altering perception of self, and self-knowledge is indissolubly fused (Eco, 1989) with the visual practice which made it possible. Thus my visual practice is an embodiment of my inarticulable, silent self-knowledge (Polanyi, 1966), as my perception of my creative abilities is imbued in its outcome (Eco, 1989). Therefore I perceive my ABR practice not as merely the representation of the emerging knowledge, but the partial production of it. However this should not be mistaken for a declaration that my knowledge is objectified in the art work itself, as I recognise it not as an object but as an experiential process (Boulton, Grauer, & Irwin, 2016), which will continue to

mutate in interactions, perspectives and experiences long after the completion of the research. The enquiry therefore has the potential to be lifelong, as knowledge will continue to emerge through my creative practice and pedagogical reflections. In this regard the research can only ever be partial in mapping the complex terrain of the self and the creative process; the research necessarily excludes through processes of selection and deselection, determining what theories, features and narratives to include (Sandelowski & Barroso, 2006). I would therefore suggest future research on this topic which expands my findings about CSE in different contexts, including pedagogical ones.

Whilst the enquiry produced personal knowledge it also has the propensity to enter the public domain because of its potential to create new perspectives and temporary positionality for others.). The insights emerging from the enquiry have potential for a wider application; in inflecting my pedagogical and artistic practice with new understandings and approaches, and in facilitating other's understandings as they interpret my research through their own lenses of analysis. For me, such a stance aligns with Weber's (2014) assertion "self-knowledge is power; sharing self-knowledge is empowering" (p. 17). The process of developing and sharing personal knowledge, which previously remained hidden to me (Polanyi, 1966), was very challenging and yet simultaneously empowering. Grenfell and Hardy (2007) remind me however that "the power of an individual's work is the extent to which such responses go beyond the personal and idiosyncratic to express something of the universal condition of human beings" (p. 9). In developing reflexive approaches which acknowledge the social context in which my CSE has been constructed, I have been able to position my experiences of the creative process in relation to

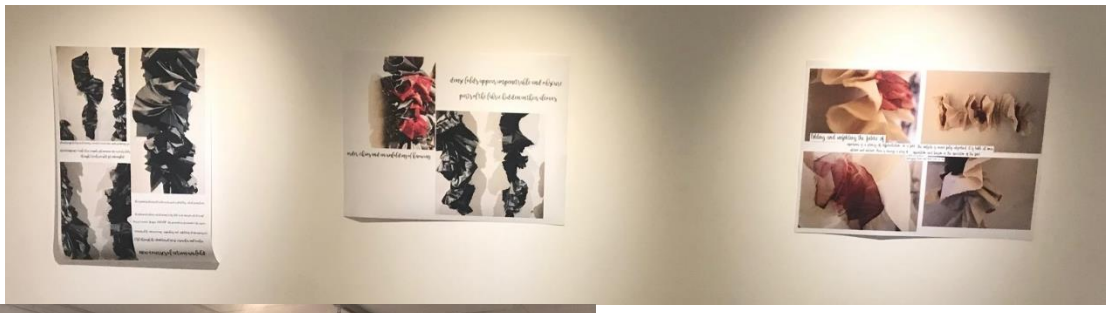
others', including that of my students. Furthermore the evocative nature of the ABR outcomes may hold the potential, paradoxically, to open up interpretations for what is encountered and felt universally, by exploring my personal, subjective, introspective concerns (Weber, 2014).

The research has extended existing literature by inhabiting the gap in CSE research (Karwowski, 2015), in which there exists no studies of this nature into CSE. An arts-based autoethnographic enquiry of this kind did not exist prior to embarking upon the enquiry and thus renders it original in its contribution. It also responds to calls for experiential research into self-efficacy, grounded in lived experience or developed through alternative approaches (Harter, 1982; Amabile (1983).

I recognised at the outset of the research that I aspired to offer a private, deeply self-reflexive insight into the vast complex landscape of creativity and CSE. Whilst some of these experiences and perceptions may seem 'small' and irrelevant, their effects on me were often profound and they brought with them the potential to influence pedagogy, practice, behaviour, choices, and life trajectories (Starko, 2013). The heuristic insights I have made into the creative process will infuse into my practice in myriad ways, such as giving me insight into the potential influences upon my students' creative confidence and making me more sensitive to the relationship between CSE and the creative process.

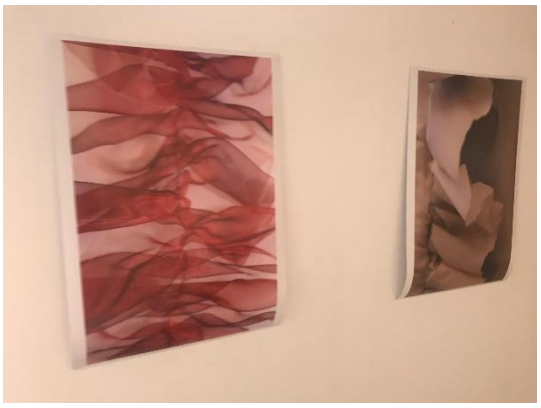
Figure XXX. Undulating folds, interwoven, obscured and hidden unfixities

Appendix—Images from ‘Decumulations’ Exhibition, Chester, March 2018




Decumulations
Helen Smith EdD Candidate


Decumulations
Helen Smith EdD Candidate



7. REFERENCES

Abbitt, J. T. (2011). An Investigation of the Relationship between Self-Efficacy Beliefs about Technology Integration and Technological Pedagogical Content Knowledge (TPACK) among Preservice Teachers, Journal of Digital Learning in Teacher Education. *Journal of Digital Learning in Teacher Education 27*(4), 134-143, http://dx.doi.org/10.1080/21532974.2011.10784670

Adams, J. (2008). *Documentary graphic novels and social realism* (Vol. 7). Oxford, United Kingdom: Peter Lang.

Adams, J., & Owens, A. (2015). *Creativity and Democracy in Education: Practices and politics of learning through the arts*. London, United Kingdom: Routledge.

Al-Maria., S., Raban., W., & Rughani., P. (2016). In conversation on 'ambiguity'. In F. Robson (Ed.), *The creative stance*. (pp. 87 -92). London, United Kingdom: Common Editions.

Amabile, T. M. (1983). The social psychology of creativity: A componential conceptualization. *Journal of Personality and Social Psychology*, *45*(2), 357-276 http://dx.doi.org/10.1037/0022-3514.45.2.357

Armor, D. A., & Taylor, S. E. (1998). Situated optimism: Specific outcome expectancies and self-regulation. In M. P. Zanna (Ed.), *Advances in experimental social psychology*, *30*, 309-379. San Diego: Academic Press.

Bandura, A. (1997). *Self-efficacy: The exercise of control*. New York, NY: Freeman.

Bandura, A. (1977). Self-efficacy: Toward a unifying theory of behavioral change. *Psychological Review, 84*, 191-215 http://dx.doi.org/10.1037/0033-295X.84.2.191.

Bandura, A. (1989). Human agency in social cognitive theory. *American Psychologist, 44*, 1175-1184 http://dx.doi.org/10.1037/0003-066X.44.9.1175.

Bandura, A. (1991). Social cognitive theory of self-regulation. *Organizational Behavior and Human Decision Processes, 50*, 248-287 http://dx.doi.org/10.1016/0749-5978(91)90022-L.

Bandura, A., & Locke, E. A. (2003). Negative self-efficacy and goal effects revisited. *Journal of applied psychology*, *88*(1), 87 – 99 https://*doi*.org/10.1037/0021-9010.88.1.87

Barone, *T., & Eisner*, *E. W.* (*2012*). *Arts based research*. Thousand Oaks, CA: *Sage* Publications.

Barrett, E. (2006). Foucault's "What is an author": towards a critical discourse of practice as research. In E. Barrett, & B. Bolt (Eds.), *Practice as research: Approaches to creative arts enquiry* (pp. 135-146). London, United Kingdom: I. B. Tauris.

Barrett, E. (2007). Experiential learning in practice as research: context, method, knowledge. Journal of Visual Art Practice, 6(2), 115-124 http://dx.doi.org/10.1386/jvap.6.2.115_1

Barrett, E. (2015). Materiality, language and the production of knowledge: Art, subjectivity and indigenous ontology. *Cultural Studies Review*, *21*(2), 101-19 http://dx.doi.org/10.5130/csr.v21i2.4316

Barrett, E., & Bolt, B. (2013). *Carnal knowledge: Towards a 'new materialism' through the arts.* London: I.B. Tauris.

Beghetto, R. A. (2006). Creative self-efficacy: Correlates in middle and secondary students. *Creativity Research Journal*, *18*(4), 447-457 http://dx.doi.org/10.1207/s15326934crj1804_4

Bell, T. H. (1962). *Effective teaching: How to recognize and reward competence*. New York, NY: Exposition Press.

Benjamin, W. (1999). *The Arcades project* (H. Eiland & K. McLaughlin, Trans.). Cambridge, MA: Harvard University Press.

Best, *D*. (*1985*). *Feeling and Reason in the Arts*. London, United Kingdom: Allen and Unwin.

Biggs, S. (2009). New Media: The 'First Word' in Art? In H. *Smith* and R. *Dean* (*Eds.*) *Practice-led research*, *research-led practice* in the *creative arts*, (pp. 66-83). Edinburgh, United Kingdom: *Edinburgh University Press*.

Bishop, C. (2005). *Installation art: a critical history*. London, United Kingdom: Tate Publishing.

Blumer, H. (1986). *Symbolic interactionism: Perspective and method*. Berkeley, CA: University of California Press.

Bolt, B. (2009). *A performative paradigm for the creative arts*? *Working Papers in Art* & *Design 5*. Retrieved from University of Hertfordshire website: https://www.herts.ac.uk/__data/assets/pdf_file/0015/12417/WPIAAD_vol5_bolt.p

Bong, M., & Skaalvik, E. M. (2003). Academic self-concept and self-efficacy: How different are they really? *Educational psychology review*, *15*(1), 1-40 http://dx.*doi*.org/10.1023/A:1021302408382

Boulton, A., Grauer, K., & Irwin, R. L. (2016). Becoming Teacher: A/r/tographical Inquiry and Visualising Metaphor. *International Journal of Art & Design Education*, *36*(2), 200–214 http://dx.*doi*.org/10.1111/jade.12080

Bourdieu, P. (1986) The forms of capital. In J. Richardson (Ed.), *Handbook of Theory and Research for the Sociology of Education* (pp. 241-258). New York, NY: Greenwood Press.

Bourdieu, P. (1990). *The logic of practice*. Stanford, CA: Stanford University Press.

Bourdieu, P., & Passeron, J. C. (1990). *Reproduction in Education, Society and Culture (Vol. 4)*. Thousand Oaks, CA: Sage.

Bourdieu, P., & Wacquant, L. (1992). *An invitation to reflexive sociology*. Cambridge, United Kingdom: Polity Press.

Bourdieu, *P*. (*1984*). *Distinction: A social critique of the judgement of taste* (R. Nice, Trans.). Cambridge, MA: *Harvard University Press*.

Bourdieu, *P*. (*1993*). *Some properties of fields*. In P. *Bourdieu (Ed.) Sociology in Question* (R. Nice, Trans.), pp. *72–77*. London, United Kingdom: Sage.

Bourdieu,*P*. (*2005*). *Habitus*. In *J*. *Hillier* and *E*. *Rooksby* (*Eds.*), *Habitus*: A *sense* of *place*. (*2nd ed.*, *pp*. *43–52)*. *Aldershot, United Kingdom*: Ashgate Publishing Limited.

Brink, A. (1998) 'Stories of History: Reimagining the Past in Post-Apartheid Narrative', in S. Nuttall and C. Coetzee (Eds.), Negotiating the Past: The Making of Memory in South Africa, pp. 29–42. Cape Town: Oxford University Press Southern Africa.

Careri, G. (1989). Physicists and Painters: The Similar Search for Meaning. *Leonardo* 22(1), 113-115. Retrieved from https://muse.jhu.edu/journal/116

Carey, J. (*2006*). *What Good Are the Arts*? Oxford, London: *Oxford University Press.*

Chapman, M., Skinner, E. A., & Baltes, P. B. (1990). Interpreting correlations between children's perceived control and cognitive performance: Control, agency, or means-ends beliefs? *Developmental Psychology*, *26*(2), 246. http://dx.doi.org/10.1037/0012-1649.26.2.246

Chatham-Carpenter, A. (2010). 'Do Thyself No Harm': Protecting Ourselves as Autoethnographers. *Journal of Research Practice*, *6*(1), 1. Retrieved from Journal of Research Practice website: http://jrp.icaap.org/index.php/jrp/article/view/213

Chirivella, E., & Esquiva, I. (2012). Emotional states and their relationship to attributions and expectations of self-efficacy in sport. In Alexandre Garcia Mas (Ed.) *Revista De Psicologia Del Deporte, 21*(1), 171-176.

Cohen, L., Manion, L., & Morrison, K. (2013). *Research methods in education*. New York, NY: Routledge.

Copland, A. (1980). *Music and Imagination*. Cambridge, MA: Harvard.

Craft, A. (2005). *Creativity in schools: Tensions and dilemmas*. London, United Kingdom: Routledge.

Creswell, J. W. (2013). *Research design: Qualitative, quantitative, and mixed methods approaches*. Thousand Oaks, CA: Sage publications.

Cropley, A., & Cropley, D. (2008). Resolving the paradoxes of creativity: An extended phase model. *Cambridge Journal of Education*, *38*(3), 355-373. http://dx.doi.org/10.1080/03057640802286871

Crossley, N. (1999). Fish, field, habitus and madness: the first wave mental health users movement in Great Britain. *The British Journal of Sociology*, *50*(4), 647-670.http://dx.doi.org/ 10.1111/j.1468-4446.1999.00647.x

Csikszentmihalyi, M. (1996). *Flow and the psychology of discovery and invention*. New York, NY: Harper Collins.

Dant, T. (2004). Recording the "habitus". *Seeing is Believing? Approaches to Visual Research*, *7*, 41-60. http://dx.doi.org/10.1016/S1042-3192(04)07001-6

Deacon, R., Dunhill., M & Farthing., S. (2016). In conversation on 'risk'. In F. Robson (Ed.), *The creative stance*. (pp. 43 -58). London, United Kingdom: Common Editions.

Deci, E. L., & Ryan, R. M. (2010). *Self-determination*. Hoboken, NJ: John Wiley & Sons, Inc.

Deci, E. L., & Ryan, R. M. (2011). A self-determination theory perspective on social, institutional, cultural, and economic supports for autonomy and their importance for well-being. In V. I. Chirkov, R. M. Ryan & K. M. Sheldon (Eds.) *Human autonomy in cross-cultural context*, 1, (pp. 45-64). New York, NY: Springer.

Dewey, J. (1929). *Experience and education.* New York, NY: Macmillan.

Dewey, *J*. (*1934*). *Art* as *Experience*. *New York, NY*: *Minton*, Balch (AE).

Echeverria-Plazaola, J. (2011). Jorge Oteiza and the "Negative Aesthetics": Towards an Understanding of the Sacred in Abstract Art. *The International Journal of Humanities* *9*(11), 153–166.

Eco., U. (1989). *The open work* (A. Concogni, Trans.). Cambridge, MA: Harvard University Press.

Eden, D. and Zuk, Y. (1995). Seasickness as a self-fulfilling prophecy: raising self-efficacy to boost performance at sea. In G. Chen (Ed.) *Journal of Applied Psychology, 80*(5), 628-635. http://dx.doi.org/10.1037/0021-9010.80.5.628

Eisner, E. (2008). Persistent tensions in arts-based research. In M. Cahnmann-Taylor, & R. Siegesmund (Eds.), *Arts-based research in education—Foundations for practice* (pp. 16-27). New York and London: Routledge.

Elkrief, N. (2012). *A guide to the present moment*. London, United Kingdom: Noah Elkrief.

Festinger, L. (1954). A theory of social comparison processes. *Human Relations, 7*(2), 117–140. http://dx.doi.org/10.1177/001872675400700202

Feyerabend, P. (1993). *Against method* (Revised Ed.). London, United Kingdom: Verso.

Ford, C. M. (1996). A theory of individual creative action in multiple social domains. *Academy of Management review*, *21*(4), 1112-1142. http://dx.doi.org/10.5465/AMR.1996.9704071865

Ford, M. E. (1992). *Motivating humans: Goals, emotions, and personal agency beliefs*. Newbury Park, CA: Sage Publications.

Freeman, M. (1993). *Rewriting the Self: History, Memory, Narrative*. London, United Kingdom: Routledge.

Gagné, M., & Deci, E. L. (2005). Self-determination theory and work motivation. *Journal of Organizational behaviour*, *26*(4), 331-362. HTTP://DX.DOI.ORG/ 10.1002/job.322

Gerhardt, M. W., & Brown, K. G. (2006). Individual differences in self-efficacy development: The effects of goal orientation and affectivity. *Learning and Individual Differences*, *16*(1), 43-59. https://doi.org/10.1016/j.lindif.2005.06.006

Ghezeljeh, T. N., & Emami, A. (2009). Grounded theory: Methodology and philosophical perspective. *Nurse Researcher (through 2013), 17*(1), 15-23. Retrieved from http://search.proquest.com/docview/200832392?accountid=14620

Ghosh, D. (2008). Coda: Eleven Stars over the Last Moments of Andalusia. *Critical Studies*, *30*, 277. Retrieved from https://search.proquest.com/openview/a91f608994452b19b8b192f6107c218c/1?pq-origsite=gscholar&cbl=76061

Gist, M. E., & *Mitchell*, T. R. (*1992*). Self-Efficacy: A Theoretical Analysis of Its Determinants and Malleability. In R. Klimoski (Ed.) *Academy of Management Review*, 17, pp. 183-211. New York, NY: *Academy of Management.*

Gökçek, T., Taşkın, D., & Yıldız, C. (2014). Investigation of Graduate Students' Academic Self-Efficacy Beliefs. *Procedia-Social and Behavioral Sciences*, *141*, 1134-1139. https://doi.org/10.1016/j.sbspro.2014.05.191

Gouzouasis, P., Irwin, R. L., Miles, E., and Gordon, A. (2013). Commitments to a community of artistic inquiry: Becoming pedagogical through a/r/t ography in teacher education. *International Journal of Education & the Arts*, *14*(1). Retrieved 28th December, 2016 from http://www.ijea.org/v14n1/.

Gray, C., & Malins, J. (2004). *Visualizing research: A guide to the research process in art and design*. Aldershot, United Kingdom: Routledge.

Grenfell, M., & Hardy, C. (2007). *Art rules: Pierre Bourdieu and the visual arts*. London, United Kingdom: *Berg* Publishers.

Guattari, F. (2006). Chaosmosis: an ethico-aesthetic paradigm. In C. Bishops (Ed.) *Participation* (pp. 79 – 82). London, United Kingdom and Cambridge, MA: Whitechapel Gallery and MIT Press.

Hacker, D. J., Keener M. C, Kircher J C. (2009). Writing is applied metacognition. In Hacker D. J., Dunlosky, J., & Graesser, A. C. (Eds.) *Handbook of metacognition in education* (pp. 154 – 172). New York, NY: Routledge.

Haimovitz, K., Wormington, S. V., & Corpus, J. H. (2011). Dangerous mind-sets: How beliefs about intelligence predict motivational change. *Learning and Individual Differences*, *21*(6), 747-752. https://doi.org/10.1016/j.lindif.2011.09.002

Hargreaves, A. (1994). *Changing teachers, changing times: Teachers' work and culture in the postmodern age*. New York, NY: Teachers College Press.

Hargreaves, A. (2003). *Teaching in the knowledge society: Education in the age of insecurity*. New York, NY: Teachers College Press.

Harper, D. (2001–2017). *Online etymology dictionary.* Retrieved from http://www.etymonline.com/index.php?term=taffeta

Harper, D. (2001–2017). *Online etymology dictionary.* Retrieved from https://www.etymonline.com/word/textile

Harter, S. (1982). The Perceived Competence Scale for Children. *Child Development, 53*(1), 87-97. http://dx.doi.org/10.2307/1129640

Haseman, Bradley C. (2007) Rupture and recognition: identifying the performative research paradigm. In Barrett, Estelle & Bolt, Barbara (Eds.) *Practice as Research: Approaches to Creative Arts Enquiry.* I.B. Tauris, United Kingdom, London, pp. 147-157.

Hawthorn, K. (N.d.). *Outline the concepts of habitus and social field in Bourdieu's Sociology. How valuable are these concepts for the sociological analysis of social life*? Retrieved from https://kirstyahawthorn.wordpress.com/sociology-2/outline-the-concepts-of-habitus-and-social-field-in-bourdieus-sociology-how-valuable-are-these-concepts-for-the-sociological-analysis-of-social-life/

Heath, R. L., Pearce, W. B., Shotter, J., Taylor, J. R., Kersten, A., Zorn, T., ... & Deetz, S. (2006). The processes of dialogue: Participation and legitimation. *Management Communication Quarterly*, *19*(3), 341-375. HTTP://DX.DOI.ORG/ 10.1177/0893318905282208

Hughes, D. J., Furnham, A., & Batey, M. (2013). The structure and personality predictors of self-rated creativity. *Thinking Skills and Creativity*,*9*, 76-84. https://doi.org/10.1016/j.tsc.2012.10.001

Ingold, T. (2016). *Lines: a brief history*. *Abingdon*, Oxon: Routledge.

Irwin, R. L. (2004). A/r/tography: A metonymic métissage. In R. L. Irwin & A. de Cosson (Eds.), *A/r/tography: Rendering self through arts-based living inquiry* (pp. 27-38). Vancouver, BC: Pacific Educational Press.

Irwin, R. L. (2013). Becoming a/r/tography. *Studies in Art Education*, *54*(3), pp. 198-215 *Http://dx.doi.org/*10.1080/00393541.2013.11518894

Johnson, E. J., & Tversky, A. (1983). Affect, generalization, and the perception of risk. *Journal of personality and social psychology*, *45*(1), 20. http://dx.doi.org/10.1037/0022-3514.45.1.20

Jordanousa, A., & Keller, B. *Creativity is what we say it is: constructing an ontology of creativity*. Retrieved from http://semantic-web-journal.net/system/files/swj430.pdf

Karwowski, M. (2011). It doesn't hurt to ask… But sometimes it hurts to believe: Polish students' creative self-efficacy and its predictors. *Psychology of Aesthetics, Creativity, and the Arts*, *5*(2), 154. http://dx.doi.org/10.1037/a0021427

Kropiwnicki, Z. O. D. S. (2014). Childhood in exile: the agency of second-generation exiles seeking refuge from apartheid. *Refuge: Canada's Journal on Refugees*, *30*(1), 25-46. Retrieved from http://eds.b.ebscohost.com/eds/detail/detail?vid=0&sid=ba74cb99-74c4-4c03-85eb-4318c5c95346%40sessionmgr102&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=102444068&db=asx

Lakoff, G., & Johnson, M. (2008). *Metaphors we live by*. Chicago, IL: University of Chicago press.

Lammer, C. (2013). Surgery Lessons. In A. Schneider & C. Wright (Eds.) *Anthropology and art practice* (pp. 63-72). London, United Kingdom: Bloomsbury.

Leavy, P. (2009). *Method Meets Art: Arts-Based Research*. New York, NY: The Guilford Press.

LeBlanc, N., Davidson, S. F., Ryu, J. Y., & Irwin, R. L. (2015). Becoming through a/r/tography, autobiography and stories in motion. *International Journal of Education Through Art*, *11*(3), 355-374. https://doi.org/10.1386/eta.11.3.355_1

Leytham, G. (1990). *Managing creativity*. Norfolk, United Kingdom: Peter Francis.

Locke, E. A., & Baum, J. R. (2007). Entrepreneurial motivation. In J.R. Baum, M. Frese and R. Baron (Eds.), *The psychology of entrepreneurship*, pp. 93-112. Mahwah, NJ: Lawrence Erlbaum.

Luszczynska, A., Gutiérrez-Doña, B., & Schwarzer, R. (2005). General self-efficacy in various domains of human functioning: Evidence from five countries. *International Journal of Psychology*, *40*(2), pp. 80-89. http://dx.doi.org/10.1080/00207590444000041

Mangels, J. A., Butterfield, B., Lamb, J., Good, C., & Dweck, C. S. (2006). Why do beliefs about intelligence influence learning success? A social cognitive neuroscience model. *Social cognitive and affective neuroscience*, *1*(2), 75-86. https://doi.org/10.1093/scan/nsl013

Marie Barry, A. (2001). Faster than the speed of thought: Vision, perceptual learning, and the pace of cognitive reflection. *Journal of Visual Literacy*, *21*(2), 107-122 http://dx.doi.org/10.1080/23796529.2001.11674574

Marsden, J., I. (2015). *The Re-Imagined Text: Shakespeare, Adaptation, and Eighteenth-Century Literary Theory*. Lexington, Kentucky: University Press of Kentucky.

Martin, S. (2017). A way of waiting peacefully: some works in Entangled. In K. Wright (Ed.), *Entangled: threads and making*. (pp. 122 – 127). Margate, United Kingdom: Turner contemporary.

Mathisen, G. E., & Bronnick, K. S. (2009). Creative self-efficacy: An intervention study. *International Journal of Educational Research*, *48*(1), 21-29. https://doi.org/10.1016/j.ijer.2009.02.009

Meskimmon, M. (1996). *The art of reflection: women artists' self-portraiture in the twentieth century*. New York, NY: Columbia University Press.

Meskimmon, M. (1997). *Engendering the city: women artists and urban space* (Vol. 1). London, United Kingdom: Scarlet Press.

Meskimmon, M. (2003). *Women making art: History, subjectivity, aesthetics*. London & New York: Routledge.

Meskimmon, M. (2010). *Contemporary art and the cosmopolitan imagination*. London, United Kingdom: Routledge.

Minkley, G., & Rassool, C. (1998). Orality, memory, and social history in South Africa. In S. Nuttall and C. Coetzee (Eds.), *Negotiating the past: The making of memory in South Africa*, 89-99. Cape Town, South Africa: Oxford University Press.

Montuori, A., & Donnelly, G. (2013). Creative Inquiry and scholarship: Applications and implications in a doctoral degree. World Futures, 69(1), 1-19. http://dx.doi.org/10.1080/02604027.2013.748575

Morley, S. (2017). In praise of vagueness: re-visioning the relationship between theory and practice in the teaching of Fine Art from a cross-cultural perspective. *Journal of Visual Art Practice*, 1-17. http://dx.doi.org/10.1080/14702029.2017.1292380

Noyes, C. E. (1907). *The gate of appreciation: Studies in the relation of art to life*. Boston, MA: Houghton, Mifflin.

O'Keefe, P. A. (2013). Mindsets and self-evaluation: How beliefs about intelligence can create a preference for growth over defensiveness. In S. B. Kaufman (Ed.), *The complexity of greatness: Beyond talent or practice* (pp. 119–136). Oxford, London: Oxford University Press.

Orta., L. (2016). Ambiguity. In F. Robson (Ed.), *The creative stance*, (pp. 87 -92). London, United Kingdom: Common Editions.

Owen, D. (2011). *How Long Do People Look at Paintings?*. Retrieved from http://davidowenartstudio.blogspot.co.uk/2011/07/how-long-do-people-look-at-paintings.html

Pajares, F. (2002). *Self-efficacy beliefs in academic contexts: An outline*. Retrieved 2nd July 2017, from https://www.uky.edu/~eushe2/Pajares/efftalk.html

Peppiatt, M. (2006). *Francis Bacon in the 1950s*. New Haven, CT: Yale University Press.

Perry, G. (2015). *Playing to the gallery: Helping contemporary art in its struggle to be understood*. London, United Kingdom: Penguin.

Perry-Smith, J. E., & Shalley, C. E. (2003). The social side of creativity: A static and dynamic social network perspective. *Academy of management review*, *28*(1), 89-106. http://dx.doi.org/ 10.5465/AMR.2003.8925236

Pillow, W. (2003). Confession, catharsis, or cure? Rethinking the uses of reflexivity as methodological power in qualitative research. *International journal of qualitative studies in education*, *16*(2), 175-196 http://dx.doi.org/10.1080/0951839032000060635

Pitard, J. (2015). Using Vignettes Within Autoethnography to Explore Layers of Cross-Cultural Awareness as a Teacher. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research, 17*(1). http://dx.doi.org/10.17169/fqs-17.1.2393

Pithouse, K., Mitchell, C., & Moletsane, R. (2009). *Making connections: Self-study and social action*. New York, NY: Peter Lang.

Polanyi, M. (1961). Knowing and Being. In M. Grene (Ed.) (1969), *Knowing and being: essays by Michael Polanyi.* London, United Kingdom: Routledge & Kegan Paul.

Polanyi, M. (1966). *The Tacit Dimension*. Chicago, IL: University of Chicago Press.

Poulos, C. N. (2008). Narrative conscience and the autoethnographic adventure: Probing memories, secrets, shadows, and possibilities. *Qualitative Inquiry*, *14*(1), 46-66. https://doi.org/10.1177/1077800407308916

Putwain, D. W., Kearsley, R., & Symes, W. (2012). Do creativity self-beliefs predict literacy achievement and motivation? *Learning and Individual Differences*, *22*(3), 370-374. https://doi.org/10.1016/j.lindif.2011.12.001

Rancière, J. (1991). *The ignorant schoolmaster*: *Five Lessons in Intellectual Emancipation,* (K. Ross, Trans.). Stanford, CA: Stanford University Press.

Rancière, J. (2014). *The emancipated spectator*. London, United Kingdom: Verso.

Reay, D. (2004). 'It's all becoming a habitus': Beyond the habitual use of habitus in educational research. *British journal of sociology of education*, *25*(4), 431-444 http://dx.doi.org/10.1080/0142569042000236934

Reed-Danahay, D. (Ed.). (1997). *Auto/Ethnography: Rewriting the Self and the Social*. Oxford, United Kingdom: Berg.

Reed-Danahay, *D*. (*2005*). *Locating Bourdieu*. Bloomington, IN: *Indiana University Press*.

Rego, P. (2004). Interviewed by Tusa, J. (2004). *On creativity: Interviews exploring the process*. London, United Kingdom: Methuen Pub Limited.

Renshaw, J. (2007). Negotiated Positions; catalogue to accompany 'Repeat Repeat' Conference. Chester, United Kingdom: University of Chester.

Richardson, L. (1997). *Fields of play: Constructing an academic life*. New Brunswick, NJ: Rutgers University Press.

Richardson, L. (2000). New Writing Practices in Qualitative Research. Sociology of Sport Journal, 17(1), 5-20. http://dx.doi.org/ 10.1123/ ssj.17.1.5

Rosaldo, M. Z. (1984). Toward an anthropology of self and feeling. In R. A. Shweder & R. A. LeVine (Eds.), *Culture theory: Essays on mind, self, and emotion* (pp.137 - 157). Cambridge, United Kingdom: Cambridge University Press.

Rosenberg, M. (1949). The social roots of formalism. *Journal of Social Issues*, *5*(1), 14-23 http://dx.*doi*.org/10.1111/j.1540-4560.1949.tb02103.x

Rosenthal, R. and Jacobson, L. (1968). *Pygmalion in the Classroom*. New York: Holt, Rinehart & Winston.

Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, *24*(1), 92-96. http://dx.*doi*.org/10.1080/10400419.2012.

Ryan, R. M., & Deci, E. L. (2000). Intrinsic and extrinsic motivations: Classic definitions and new directions. *Contemporary educational psychology*, *25*(1), 54-67 http://dx.doi.org/10.1006/ceps.1999.1020. 3

Sandelowski, M. and Barroso, J. (2007). *Handbook for synthesizing qualitative research*. New York, NY: Springer Publishing Company.

Scholz, U., Doña, B. G., Sud, S., & Schwarzer, R. (2002). Is general self-efficacy a universal construct? Psychometric findings from 25 countries. *European Journal of Psychological Assessment, 18*(3), 242-251. http://dx.doi.org/10.1027//1015-5759.18.3.242

Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco, CA: Jossey-Bass.

Sedikides, C., & Strube, M. J. (1997). Self-evaluation: To thine own self be good, to thine own self be sure, to thine own self be true, and to thine own self be better. *Advances in experimental social psychology*, *29*, 209-269 http://dx.doi.org/10.1016/S0065-2601(08)60018-0

Semper, G. (1989). *The Four Elements of Architecture and Other Writings*. Cambridge, United Kingdom: Cambridge University Press.

Shapiro, S. (2017). *Do we get less creative as we age?* Retrieved from: http://stephenshapiro.com/do-we-get-less-creative-as-we-age/

Sparkes, A. C. (2002). Autoethnography: Self-indulgence or something more? In A. P. Bochner & C. Ellis (Eds.), *Ethnographically speaking: Autoethnography, literature and aesthetic* (pp. 209-232). Walnut Creek, CA: AltaMira Press.

Springgay, S., Irwin, R. L., & Kind, S. W. (2005). A/r/tography as living inquiry through art and text. *Qualitative inquiry*, *11*(6), 897-912 http://dx.doi.org/10.1177/1077800405280696

Spry, T. (2001). Performing auto ethnography: An embodied methodological praxis. Qualitative Inquiry. 7(6), 706–732 http://dx.doi.org/10.1177/107780040100700605

Stafford, B., M. (2001). *Visual Analogy: Consciousness as the Art of Connecting*. Cambridge, MA: MIT Press.

Stajkovic, A. D., & Luthans, F. (2003). Social cognitive theory and self-efficacy: Implications for motivation theory and practice. *Motivation and work behaviour*, *126*, 140. Retreived from Research Gate website: https://www.researchgate.net/profile/Alex_Stajkovic/publication/258995495_Social_cognitive_theory_and_self-

efficacy_Implications_for_motivation_theory_and_practice/links/00b7d5299300b9f0c2000000/Social-cognitive-theory-and-self-efficacy-Implications-for-motivation-theory-and-practice.pdf

Stangor, C., Jhangiani, R. and Tarry, H. (2014). *Principles of social psychology - 1st International Edition* (1st Ed.). Retrieved from https://opentextbc.ca/socialpsychology

Starko, A. J. (2013). *Creativity in the classroom: Schools of curious delight*. New York, NY: Routledge.

Suominen, A. (2004). *Writing with photographs, re-constructing self: an arts-based auto ethnographic inquiry.* (Doctoral dissertation). Retrieved from https://etd.ohiolink.edu/!etd.send_file?accession=osu1061236352&disposition=inline

Tan, A. G. (2012). *Creativity, Talent and Excellence*. London, United Kingdom: Springer Science & Business Media.

Tan, A. G. (2015). Connecting Theory, Research, and Practice in the Psychology of Creativity: An Introduction to a Special Issue. *The Journal of Creative Behaviour, 49*(3), 157–164 http://dx.doi.org/10.1002/jocb.127

Tanner, K. D. (2012). Promoting student metacognition. *CBE-Life Sciences Education*, *11*(2), 113-120. *http://dx.doi.org/10.1187/cbe.12-03-0033*

The Solomon R. Guggenheim Foundation. (2018). *Process art*. Retrieved from the Guggenheim website https://www.guggenheim.org/artwork/movement/process-art

Twigg, J. (2014). Clothing, identity and the embodiment of age. In J. McCann and D, Bryson (Eds.), *Textile - led Design for the Active Ageing Population* (pp. *13*-22). Cambridge, United Kingdom: Woodhouse.

Walker, C., Gleaves, A., & Grey, J. (2006). Can students within higher education learn to be resilient and, educationally speaking, does it matter? *Educational Studies*, *32*(3), 251-264 http://dx.doi.org/10.1080/03055690600631184

Walling, D. R. (2009). *The creativity continuum*. Washington, WA: Springer. http://dx.doi.org/10.1007/s11528-009-0301-y

Webb, J., Schirato, T., & Danaher, G. (2002). *Understanding Bourdieu*. London, United Kingdom: Sage.

Webb-Williams, J. L. (2007). *Self-efficacy beliefs and social comparison processes in the primary classroom*. Retrieved from Education on-line website: http://www.leeds.ac.uk/educol/documents/166274.htm

Weber, S. (2014). Arts-based self-study: Documenting the ripple effect. *Perspectives in Education*, *32*(2), 8-20. https://journals.co.za/content/persed

Weiner, B. (1985). An attributional theory of achievement motivation and emotion. In Keith J. Holyoak (Ed.) *Psychological Review, 92*(4), 548-573. http://dx.doi.org/10.1037/0033-295X.92.4.548

Weinstein, N., Deci, E. L., & Ryan, R. M. (2011). Motivational determinants of integrating positive and negative past identities. *Journal of Personality and Social Psychology*, *100*(3), 527 http://dx.doi.org/10.1037/a0022150.

Wood, R. E., Mento, A. J., & Locke, E. A. (1987). Task complexity as a moderator of goal effects: a meta-analysis. *Journal of Applied Psychology*, *72*(3), 416-425. Retrieved from https://www.researchgate.net/

Wright., K. (2017). *Entangled: threads and making*. Margate, United Kingdom: Turner contemporary.

Yang, H. L., & Cheng, H. H. (2009). Creative self-efficacy and its factors: An empirical study of information system analysts and programmers. *Computers in Human Behaviour*, *25*(2), 429-438. *http://dx.doi.org/*10.1016/j.chb.2008.10.005

Zambrana-Ortiz, N. J. (2011). *Pedagogy in (e) motion: Rethinking Spaces and Relations*. London, United Kingdom: Springer Science & Business Media.

Zhao, H., Seibert, S. E., & Hills, G. E. (2005). The mediating role of self-efficacy in the development of entrepreneurial intentions. *Journal of applied psychology*, *90*(6), 1265 https://doi.org/10.1177/014572179502100107

Zimmerman, B. J. (1995). Self-efficacy and educational development. In A. Bandura (Ed.), *Self-efficacy in changing societies* (pp. *202–231*). New York, NY: Cambridge University Press.

Zimmerman, B. J. (2000). Self-efficacy: An essential motive to learn. *Contemporary educational psychology*, *25*(1), 82-91. *http://dx.doi.org/*10.1006/ceps.1999.1016